JULIA MICHAELS, KHALID and SZA shook up pop in 2017 — now they’re aiming to own awards season too.

PLUS Predicting the biggest Grammy stories: Will Ed vs. Kendrick be this year’s Adele vs. Beyoncé?
"DESAPACITO"

LUIS FONSI & DADDY YANKEE FT. JUSTIN BIEBER ★ #1 HOT 100 SONG RECORD 16 WEEKS

"DESIGNED TO PLAY IT ON REPEAT"
COSMO

★ ★ ★ ★ ★

"ONE OF THE MOST SUCCESSFUL SPANISH-LANGUAGE TUNES OF ALL TIME"
FORBES

"SEDUCTIVE..."
ROLLING STONE

"LOVE AT FIRST LISTEN"
PEOPLE

"CONQUERED THE HOT 100 IN A HISTORY-MAKING SALES FRAME"
FORBES

★ ★ ★ ★ ★

"DANCEABLE AND INESCAPABLE LATIN GROOVE WITH THE TRIED-AND-TRUE PUNCH OF A BIEBER VERSE"
TIME

"INTERNATIONAL SMASH"
ROLLING STONE
FOR YOUR GRAMMY® CONSIDERATION

“2017’S BEST POP ALBUM SO FAR”
USA TODAY

LORDE

#1 BILLBOARD 200 ALBUM DEBUT

“ONE OF THE BEST ALBUMS OF 2017”
ROLLING STONE

“PEOPLE ARE CALLING LORDE’S LONG-AWAITED NEW RELEASE ‘THE BEST POP ALBUM OF 2017’”
BUSINESS INSIDER

“THE BEST MODERN-POP ALBUM OF 2017 SO FAR”
VARIETY

“...FANTASTICALLY INTIMATE”
ROLLING STONE

“MELODRAMA IS THE BEST POP ALBUM OF THE YEAR SO FAR”
SLATE

“CAPTURES EMOTIONS LIKE NONE OTHER”
PITCHFORK
“ONE OF THIS YEAR’S MOST INTRIGUING HIP-HOP ALBUMS AND ALSO A BOLD STATEMENT OF LEFT-FIELD POP”

THE NEW YORK TIMES

“AMINE’ SEEMS TO BE ON THE PRECIPICE OF CREATING A REAL MUSICAL LEGACY”

PAPER MAGAZINE

★ ★ ★ ★ ★

“GOOD FOR YOU WAS CAREFULLY CRAFTED IN EVERY WAY POSSIBLE”

BILLBOARD

“ONE OF THE MOST REFRESHING NEW ARTISTS IN HIP-HOP RIGHT NOW”

XXL

★ ★ ★ ★ ★

“FEEL-GOOD MUSIC THAT’S COLORFUL AND BRIGHT”

ROLLING STONE

“THE PORTLAND RAPPER’S DEBUT ALBUM BALANCES PLAYFUL VERSES AND CHEERFUL WIT WITH MORE REVEALING MOMENTS OF INTROSPECTION”

PITCHFORK
FOR YOUR GRAMMY® CONSIDERATION

"...THE MOST IN-DEMAND PRODUCER IN HIP-HOP"
THE FADER

"USA'S BIGGEST HIT SONGWRITER OF Q1 2017"
MUSIC BUSINESS WORLDWIDE

METRO BOOMIN

PRODUCED 5 TOP 10 RECORDS ON THE BILLBOARD HOT 100

"...ONE OF THE HARDEST WORKING ARTISTS IN THE NEW WORLD OF HIP-HOP"
VICE/NOISEY

ACROSS THE FIRST SIX MONTHS OF 2017, METRO HAS PRODUCED FIVE TOP 10 RECORDS ON THE BILLBOARD HOT 100 CHART AND INCLUDING:

POST MALONE’S 5X PLATINUM SMASH “CONGRATULATIONS” (FEAT. QUAVO)
FUTURE’S PLATINUM “MASK OFF”
KODAK BLACK’S PLATINUM “TUNNEL VISION”
BIG SEAN’S PLATINUM “BOUNCE BACK”
MIGOS’S PLATINUM “BAD AND BOUJEE” (FEAT. LIL UZI VERT)
FOR YOUR GRAMMY® CONSIDERATION

“STONY HILL IS A REMINDER THAT REGGAE REMAINS A POTENT POP FORCE, ESPECIALLY WHEN IT’S IN THE HANDS OF A MASTER”

ROLLING STONE

DAMIAN “JR. GONG” MARLEY

#1 BILLBOARD REGGAE ALBUM

“STONY HILL IS A HELL OF A REINTRODUCTION, LOADED WITH REGGAE CLASSICISM…”

ENTERTAINMENT WEEKLY

“DAMIAN MARLEY CONTINUES TO PUSH REGGAE FORWARD”

THE GUARDIAN
FOR YOUR GRAMMY® CONSIDERATION

“JACK JOHNSON REMAINS ONE OF THE MORE INFLUENTIAL SINGER-SONGWRITERS OF THE 21ST CENTURY”

LA WEEKLY

JACK JOHNSON

#1 BILLBOARD AMERICANA / FOLK ALBUM

“MY MIND IS FOR SALE’ IS PACKED WITH SHARP LYRICS SKEWERING PRESIDENT TRUMP, BUT JOHNSON DELIVERS HIS BARBS WITH A GENTLE AND DEXTEROUS TOUCH OVER AN EFFERVESENT INSTRUMENTAL GROOVE”

ROLLING STONE

“THE ETERNALLY CHILL PERFORMER’S SEVENTH STUDIO ALBUM IS ANOTHER EMINENTLY LISTENABLE COLLECTION OF TUNES SO LAID-BACK YOU CAN PRACTICALLY TASTE THE FRUITY COCKTAILS AND SMELL THE SEA AIR”

PEOPLE MAGAZINE

“ALL THE LIGHT ABOVE IT TOO WITH AN EASY GROOVE AND AN EVEN EASIER-TO-GET-BEHIND MESSAGE, IT’S AN INSTANT WINNER FOR FANS”

ENTERTAINMENT WEEKLY
FOR YOUR GRAMMY® CONSIDERATION

“ONE OF AMERICA’S GREATEST SONGWRITERS....
SAD CLOWNS & HILLBILLIES CONTINUES MELLENCAMP’S UNFATHOMABLE AND LARGELY UNDERAPPRECIATED SEQUENCE OF GREAT ALBUMS.”

SALON.COM

JOHN MELLENCAMP

#1 BILLBOARD AMERICANA / FOLK ALBUM

“WHETHER HE Wants THEM OR NOT, SONGS STILL COME TO HIM, AS HIS STRONG, COUNTRY-INFLECTED NEW ALBUM, SAD CLOWNS AND HILLBILLIES.”
ROLLING STONE

★ ★ ★ ★ ★

“SAD CLOWNS & HILLBILLIES IS SUPERB”
VARIETY

“SAD CLOWNS & HILLBILLIES IS WITHOUT QUESTION A CONTEMPORARY MASTERPIECE. THIS IS SOME OF THE BEST WRITING AND MUSIC THAT MELLENCAMP HAS EVER BEEN KIND ENOUGH TO SHARE WITH US.”

AMERICAN BLUES SCENE

★ ★ ★ ★ ★

“MELLENCAMP DEMONSTRATES THE DIFFERENCE BETWEEN POP ENTERTAINMENT AND REAL ART”
NO DEPRESSION
FOR YOUR GRAMMY® CONSIDERATION

“PEARL JAM CONSISTS OF AMBIENT INSTRUMENTALS, ALT-ROCK GODS WHO’VE GONE ON TO BECOME THE NATION’S YOUNGEST STADIUM-FILLING CLASSIC-ROCK BAND”

AV CLUB

PEARL JAM

LET’S PLAY TWO ★ A FILM BY DANNY CLINCH

“THE BEST LIVE BAND ON THE PLANET...”
ANTIQUET
★★★★★

“SEEING PEARL JAM IS AWESOME, IN THE TRUEST SENSE OF THE WORD...”
AV CLUB

“PERFORMANCES FILLED WITH SOULFULNESS AND SPIRIT...”
CHICAGO TRIBUNE
★★★★★

“THE BAND, THE FANS, AND THE CITY ENDURED TO MAKE HISTORY”
COS
“ONE OF THE MOST POPULAR SONGS IN THE WORLD”
BUZZFEED

“MI GENTE”
J. BALVIN & WILLY WILLIAM FT. BEYONCÉ

“THE COLOMBIAN MUSICIAN IS DOMINATING...”
COMPLEX

“A HOT LATIN TRACK WITH AN IRRESISTIBLE BEAT.”
FORBES

“...WITH BEY SIGNED ON, IT’S ABOUT TO ENJOY PERHAPS THE BIGGEST BOOST ANY ALREADY-RELEASED SINGLE POSSIBLY CAN.”
BILLBOARD

“BEYONCÉ LENDS HER VOICE TO HURRICANE RELIEF, LITERALLY AND FIGURATIVELY.”
REMEZCLA

“BEYONCÉ’S PRESENCE IS SURE TO BOOST THE PERFORMANCE OF “MI GENTE” (“MY PEOPLE”). AND, AS THE BEYHIVE SURGES TO SUPPORT ITS QUEEN, BOTH BALVIN AND WILLY’S VISIBILITY WILL RISE.”
VULTURE
CONGRATULATIONS ARE in order for Post Malone, whose “Rockstar” hits No. 1 on the Billboard Hot 100 (dated Oct. 28), marking the first leader for each artist.

After spending its first three weeks on the Hot 100 at No. 2, "Rockstar" reigns as it logs a third nonconsecutive week at No. 1 on the Streaming Songs chart, with 51.3 million U.S. streams, up 3 percent, in the tracking week, according to Nielsen Music. It rises 5-3 on Digital Song Sales, which it led for a week, up 11 percent to 48,000 downloads sold, and debuts at No. 38 on Radio Songs with 35 million in all-format audience, up 36 percent.

Notably, five of the 10 titles to ascend to No. 1 on the Hot 100 in 2017 have been rap songs, tying for the most in any year (and following two in 2016 and one in 2015). "Rockstar" dethrones Cardi B’s “Bodak Yellow (Money Moves),” which slips to No. 2 after three weeks at No. 1. Previously, DJ Khaled’s “I’m the One” (featuring Justin Bieber, Quavo, Chance the Rapper and Lil Wayne), Kendrick Lamar’s “Humble” and Migos’ “Bad and Boujee” (featuring Lil Uzi Vert) led in 2017. This year marks the first year in which as many as five rap hits have topped the Hot 100 since 2006, while five rap singles also ruled in 2003 and 2004. —GARY TRUST
Why did you want to work with Ozuna on "Escapate Conmigo"?

Ozuna has a different demographic than [---] — that’s why the combination is so global. He’s the new generation, and I am somebody who has had a lot more time in music. A song should make people want to get up and dance, sweat and forget [their] problems. This song has all these things.

How has working with younger Latin artists like Ozuna and Bad Bunny influenced your career?

All these new artists give music new sounds and a new perspective, and that’s a blessing. I think life pushes you to change. There are challenges in life and there are mistakes as well, but moving forward and continuing to learn is important.

You’re from Puerto Rico. What do you think can still be done to help rebuild?

My family is from Puerto Rico; I was in Puerto Rico during the hurricane. It was catastrophic, but sometimes things happen so that one unites with their community and so that you can start anew. If we all decide to walk in the same direction, big things will happen. — JASTINO AGUILA

The song from Wisin, of the reggaeton duo Wisin & Yandel, also holds its peak at No. 2 on Latin Airplay.
FOR YOUR GRAMMY® CONSIDERATION

“A GUARANTEED CHART-TOPPER...”
TIME

FIFTY SHADES DARKER

ZAYN | TAYLOR SWIFT “I DON’T WANNA LIVE FOREVER”

“FIFTY SHADES DARKER IS NOW SET TO HAVE THE HOTTEST SOUNDTRACK.... T-SWIFT AND ZAYN SHOULD HAVE COLLABORATED LONG AGO”
COSMOPOLITAN

“TAYLOR SWIFT’S SULTRY SIDE ENTANGLES PERFECTLY WITH ZAYN’S BROODING STYLE ON THIS LEAD SONG”
ENTERTAINMENT WEEKLY

“YEARNING ROMANTIC TRACK...”
ROLLING STONE
FOR YOUR
GRAMMY®
CONSIDERATION

Diana Krall

Miles Mosley

Yusuf / Cat Stevens

Seth MacFarlane

Tori Amos

Michelle Branch

Ledisi

Barry Manilow
Bill Murray, Jan Vogler and Friends

Yekwon Sunwoo

Teddy Abrams & Louisville Orchestra

Emerson String Quartet
## Billboard Hot 100

**Data for Week of 10.28.2017**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Peak Pos</th>
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<tbody>
<tr>
<td>1</td>
<td>Fix A Drink</td>
<td>Chris Janson</td>
<td>84</td>
<td>11</td>
</tr>
<tr>
<td>2</td>
<td>I’ll Name the Dogs</td>
<td>Blake Shelton</td>
<td>83</td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>I Could Use A Love Song</td>
<td>Maren Morris</td>
<td>100</td>
<td>8</td>
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<tr>
<td>4</td>
<td>Like I Loved You</td>
<td>Brett Young</td>
<td>84</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>Let Me Go</td>
<td>Halsey, Alexo</td>
<td>80</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>Plain Jane</td>
<td>ASAP Ferg</td>
<td>80</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>Sauce It Up</td>
<td>Lil Uzi Vert</td>
<td>71</td>
<td>17</td>
</tr>
<tr>
<td>8</td>
<td>Go Flex</td>
<td>Post Malone</td>
<td>69</td>
<td>4</td>
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<td>9</td>
<td>Questions</td>
<td>Chris Brown</td>
<td>90</td>
<td>3</td>
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<td>10</td>
<td>Sky Walker</td>
<td>Miguel feat. Frank Scott</td>
<td>84</td>
<td>7</td>
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<tr>
<td>11</td>
<td>Dear Hate</td>
<td>Maren Morris</td>
<td>90</td>
<td>3</td>
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<td>12</td>
<td>Losing Sleep</td>
<td>Chris Young</td>
<td>52</td>
<td>7</td>
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<td>No Promises</td>
<td>A Boogie Wit da Hoodie</td>
<td>74</td>
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<td>Say ’Em</td>
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<td>13</td>
<td>Lights Down Low</td>
<td>MAX feat. Tash</td>
<td>55</td>
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<td>Round Here Buzz</td>
<td>Eric Church</td>
<td>56</td>
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<tr>
<td>15</td>
<td>Too Hotty</td>
<td>R. City &amp; DJ Envy</td>
<td>96</td>
<td>1</td>
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<td>16</td>
<td>Smooth</td>
<td>Florida Georgia Line</td>
<td>58</td>
<td>2</td>
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<tr>
<td></td>
<td>Do I Make You Wanna</td>
<td>Billy Currington</td>
<td>47</td>
<td>18</td>
</tr>
</tbody>
</table>

**Billboard Hot 100 Chart**

Following Hurricane Maria, Lin-Manuel Miranda’s charity single, “Almost Like Praying” (featuring Artists for Puerto Rico), blasts in at No. 1 on the Digital Song Sales chart — and No. 20 on the Billboard Hot 100 — with 111,000 downloads sold, according to Nielsen Music. “I’m filled with gratitude,” says Miranda. “The generosity of the American people sends a clear message to our fellow citizens and the 78 municipalities of Puerto Rico: We have not forgotten about you, we will never forget you, and we will continue to be here for you.”

—GR

---

**Additional Notes**

- Smith’s Oct. 7 spot as musical guest on Saturday Night Live helps spark the album’s return to the top 10, bounding 11-7 on Digital Song Sales and up 20 percent to 39,000 sold.

- Released in response to the Oct. 2 shooting massacre in Las Vegas, “Hate” ranks at No. 15 on the Digital Song Sales chart (27,000 sold).

---

**Billboard**

16 BILLBOARD | OCTOBER 28, 2017
SETH MacFARLANE
FOR YOUR GRAMMY CONSIDERATION

In Full Swing
ARRANGED & CONDUCTED BY JOEL McKELLY

#1 BILLBOARD TRADITIONAL JAZZ ALBUMS DEBUT

“EXTRAVAGANTLY TALENTED…”
- VANITY FAIR

“VOCALLY RELAXED..PERFECT PITCH AND PLAYS IT COOL”
- THE NEW YORK TIMES

“UNFLINCHINGLY APPROACHING TIMELESS MATERIAL AND GIVING IT THE CARE IT DESERVES”
- ABC NEWS

“CALL SETH MACFARLANE A RENAISSANCE MAN…”
- BILLBOARD

“...PUT HIM UP THERE WITH NAT, Bing AND FRANK…”
- ELLE

VOCAL RECORDER
From left: Julia Michaels, Khalid and SZA photographed by Eric Ray Davidson on Sept. 23 at El Cortez Hotel & Casino in Las Vegas. Styling by Cat Tapper. Michaels wears a St. John Hudson top and pants, Goodfight shirt and V.N.C. pants. SZA wears a Solace London top and pants, 16 Arlington belt and Chiara Ferragni shoes. For an exclusive video of each of them discussing how they created their hits, go to Billboard.com.

FEATURES
90 Grammy Preview 2018 A revealing conversation with three likely contenders for best new artist — Khalid, SZA and Julia Michaels. Plus, Beck reflects on his roller coaster ride to winning album of the year in 2015, and more.

114 ‘We Wanted Our Songs To Sound Like The Future’ INXS’ Kick mystified those who heard it first. Thirty years later, it remains the Aussie band’s most successful album.

BILLBOARD HOT 100
11 Post Malone and 21 Savage each earn their first No. 1 with “Rockstar.”

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“What Now? presents Kevin Hart as the master of his domain.” — VARIETY

“Kevin Hart [is a] stand-up sensation.” — THE HOLLYWOOD REPORTER
“At the beginning, Atlantic was literally a one-room operation. We worked around the clock, and we loved almost every minute of it. During the day, we did promotion and sales. At night, we were either making records or out looking for new artists. It was out of this atmosphere that traditions were challenged, rules were broken, and NEW MUSIC was created.” — Ahmet Ertegun, Founder, Atlantic Records

Illustrations: Andrew Ralph
FOR YOUR CONSIDERATION

FITZ AND THE TANTRUMS  KALEO  JAMIE LAWSON
BRENT COBB  Zac Brown Band  SAINT HOTEL

elektra
## FOR YOUR CONSIDERATION

**FUELED BY RAMEN**

<table>
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<td><strong>PROMISE EVERYTHING</strong> by <strong>BASEMENT</strong></td>
</tr>
<tr>
<td><img src="image3.jpg" alt="Image" /></td>
<td><strong>COME OUT, YOU'RE HIDING</strong> by <strong>FLOR</strong></td>
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<td><img src="image4.jpg" alt="Image" /></td>
<td><strong>AMBITIONS</strong> by <strong>ONE OK ROCK</strong></td>
</tr>
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<td><strong>DEATH OF A BACHELOR</strong> by <strong>PANIC! AT THE DISCO</strong></td>
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<td><strong>AFTER LAUGHTER</strong> by <strong>PARAMORE</strong></td>
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<td><strong>ORIGAMI</strong> by <strong>VINYL THEATRE</strong></td>
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<td><img src="image8.jpg" alt="Image" /></td>
<td><strong>GOING GREY</strong> by <strong>THE FRONT BOTTOMS</strong></td>
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### Tiger's Jaw Spin

- **THEORY**
- **MARMOZETS**
- **THE AMITY AFFLICTION**

**BLACK CEMENT RECORDS**

**ROADRUNNER RECORDS**

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<td><strong>RITUAL</strong> by <strong>IN THIS MOMENT</strong></td>
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<td><strong>STAY AWAKE</strong> by <strong>MOTIONLESS IN WHITE</strong></td>
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<td><strong>THE SIN AND THE SENTENCE</strong> by <strong>TRIVIUM</strong></td>
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<td><strong>PLAY</strong> by <strong>MARMOZETS</strong></td>
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<td><strong>THIS COULD BE HEARTBREAK</strong> by <strong>THE AMITY AFFLICTION</strong></td>
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</table>

**STONE SOUR**

- **HYDROGRAD**

**CODE ORANGE**

- **FOREVER**

**THEORY**

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- **THIS COULD BE HEARTBREAK**
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PHOTOGRAPHED BY ERIC RAY DAVIDSON


ILRD I OCTOBER 28,
For Your 60th GRAMMY® Award Consideration

1. ROB
2. ALIVE NOCT
3. Cash Cash
4. Carnage
5. CID
6. Clean Bandit, Sean Paul & Anne-Marie
7. David Guetta
8. Bull
9. Galantis
10. Hercules & Love Affair
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- 5X GRAMMY® WINNER

- 2X PLATINUM ALBUM
- HIGHEST SELLING R&B ALBUM OF 2017
- 4 BILLION GLOBAL STREAMS

- ONLY ALBUM IN 2017 TO HAVE TWO SONGS CERTIFIED 4X PLATINUM OR MORE
- 24K MAGIC 4X PLATINUM
- THAT’S WHAT I LIKE 6X PLATINUM

BRUNO MARS IS THE #1 MOST PLAYED ARTIST AT RADIO IN 2017 – ALL FORMATS COMBINED
BRUNO HAS THE MOST HOT 100 #1’S OF ANY MALE ARTIST IN THIS DECADE
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VICE PRESIDENT, CONTENT

Nvidia Petrozzi
VICE PRESIDENT, CHARTS AND DATA DEVELOPMENT

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What To Do About XXXTentacion

The Florida rapper's career is soaring as he awaits trial over harrowing domestic abuse charges. Why the industry is staying focused on the music

BY DAN RYS

On Oct. 8, 2016, then-18-year-old Jahseh Onfroy was arrested in Miami-Dade County in Florida and charged with four felonies: aggravated battery of a pregnant woman, domestic battery by strangulation, false imprisonment and witness tampering. The charges stem from allegations made by Onfroy's then-girlfriend who, according to an arrest report, had been "punched to where both eyes became shut and [she] could not see." Photos of the bruising on her face spread across social media.

Four months after the arrest, Onfroy's debut single, "Look at Me," released under his rap moniker XXXtentacion, debuted at No. 95 on the Billboard Hot 100. His music career has been on a steady upward trajectory since: "Look at Me" peaked at No. 34 in April; his SoundCloud followers more than quadrupled to 1.4 million; and on Sept. 3 his debut album, 17, released on Bad Vibes Forever/EMPIRE Recordings, launched at No. 2 on the Billboard 200, becoming the highest-charting debut in EMPIRE's history. It has earned 315,000 equivalent album units through Oct. 12, according to Nielsen Music.

Excerpts from the January testimony of Onfroy's alleged victim, which were published by Pitchfork on Sept. 8 and described her claims in graphic detail, didn't slow his ascent: His album remained in the top 10 of the Billboard 200 for the next three weeks, and stands at No. 14 on the Oct. 28 chart. Onfroy has repeatedly denied each claim, saying the alleged victim was jumped by others and was not pregnant at the time of the incident. In videos posted to social media, he said, "Everybody that called me a domestic abuser, I'm domestically abuse y'all little sister pussy from the back." A trial is set to begin Dec. 11.

Onfroy, who walked the red carpet at the BET Hip-Hop Awards on Oct. 5, has been helped by high-profile fans that include Kendrick Lamar, who tweeted: "listen to this album if you feel anything, raw thoughts." Erykah Badu posted on Instagram: "I ❤️ xxx," while pop singer Noah Cyrus featured him on her latest single, "Again."

Onfroy's manager, Solomon Sobande, 28, began working with the MC in late 2016. He was drawn to the honesty and range of Onfroy's emo-leaning, lo-fi music, which is often barely classifiable as rap and addresses depression and violence that Onfroy says permeated his upbringing.

"He's just a young kid that was lost and needed a chance in life," Sobande tells Billboard, adding that he believes Onfroy is innocent. "So much stuff around him touched my heart." One music executive told Billboard it was important to separate the artist's behavior from the music itself, and that while the allegations against Onfroy "were very uncomfortable to read" and "very difficult to think about," they were still just allegations and likely not the whole story.

"We deal with young people that have volatile lives — it's part and parcel of the business," says the
Music’s Pivot To Video

By Leila Cobo

When Emil Nava shot Julia Michaels’ video for “Uh Huh,” he had to deliver both a regular and a vertical video to adapt to platforms like Spotify. “The deliverables have grown considerably,” says Nava, who recently shot a Calvin Harris project with a main video, two album commercials and stills for its artwork.

Until two years ago, a music video was simply used to promote a song. Now, with the advent of monetized streaming services, it has become an important revenue driver, changing the field’s delivery expectations.

“Videos today are seen as a revenue source on the product,” says Republic executive vp marketing Jim Roppo. “When you make videos with the potential to reach 500 million to 1 billion impressions, what can we invest to get the best creative possible? We need more iterations.”

For instance, the official video for Taylor Swift’s “Look What You Made Me Do” has 564 million views; its lyric video 81 million; a 21-second teaser 4 million; and four behind-the-scenes clips total 4.5 million.

“We’re being asked to deliver more content that will intrigue the viewer to watch the video,” says Carlos Perez, who directed Luis Fonsi and Daddy Yankee’s “Despacito,” the most-viewed video on YouTube with over 4 billion views. “Labels want to create concepts the viewer wants to be part of.”

For Ed Sheeran’s “Shape of You,” directed by Jason Koenig, the artist wanted a prelude to the video with the goal of creating a mini movie in three-and-a-half minutes. “My job with the music video is to bolster the song, connect it to a visual narrative and add,” says Koenig.

“We can come out with a lyric video, then the music video, then [an acoustic version],” says Roppo. “It extends the [song’s] life cycle.”

Several directors now have creative teams for all aspects of content creation. In 2016, Nava launched Ammolite, a community of creators that specialize in all parts of the music video package. Recently, the group shot five music videos of Jack & Jack for Samsung, an anniversary EP, three virtual reality music videos and the photo for the single.

Multiple sources say typical videos cost between $40,000 and $60,000. Koenig has done Macklemore videos ranging from $20,000 to $500,000. “I remember working on $1 million videos,” says Rebecca Leon, who manages J Balvin. “Now, you can make something great for $10,000.”

“We’re trying to get as much content for our production dollar as we can,” says Roppo. “Whether you spend $25,000 or $1 million, the creative is really the most important part.”

Executive, adding that Onfroy’s music is art with “a strong point of view.” The executive also says the video for “Look At Me,” which shows Onfroy putting a noose around the neck of a young child, was hard to watch as a parent, but “the music is really powerful, and in my business, that’s what it’s about.”

Onfroy’s rise comes amid intense national conversation about the mistreatment of women, from workplace sexism to sexual assault. In August, comedian Eric Andre tweeted, “Why are we not ok with neo nazis but we listen to rappers who beat and rape women?” and named XXXTentacion specifically. Executives at Onfroy’s label, Empire, and his publisher, Songs Music Publishing, declined to comment for this story.

But the music industry has long backed artists in the face of controversy. In HBO’s The Defiant Ones, Jimmy Iovine talks about resisting pressure to offload Dr. Dre’s Death Row Records from Interscope amid widespread concern over the influence of gangster rap. This year, Atlantic Records released two top five albums from Kodak Black after allegations emerged that he had sexually assaulted a woman in

“So much stuff around him touched my heart.”

—Solomon Sobande, manager

a South Carolina hotel room last November. He was indicted for criminal sexual misconduct earlier in October.

“In rap, violence is not a barrier to entry — in fact, it lends credence to the artist,” says veteran crisis manager Howard Bragman. As music distributors, says another veteran music executive, “we’re the last people that need to respond to [accusations of violence]. There’s everybody from families to the government to the local police. Do I think that it’s right for someone to beat someone up? No. Should that person be taken to justice? Yes. The rest takes care of itself.”

Additional reporting by Hannah Karp and Carl Lamarre.
Congrats Foo Fighters on over 30k strong at CalJam 17. It was a great day for Rock and Roll.

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AS WEINSTEIN FALLS, MUSIC BIZ BUTTONS UP

Tough enforcement and the industry’s contraction have helped weed out some of music’s worst corporate offenders, but there’s more to do

BY MELINDA NEWMAN

A

S ALLEGATIONS OF SEXUAL harassment mount against Harvey Weinstein, Hollywood is making the once-wild music industry look relatively well-behaved. While the scandal has prompted other claims — Amazon Studios head Roy Price resigned Oct. 17 after sexual harassment allegations — none have surfaced since against music business executives.

On Oct. 17, the Oscar-winning producer left the board of The Weinstein Company. He had been ousted as co-chairman of the company he co-founded on Oct. 8, following a bombshell New York Times report, when over a dozen women came forward with allegations of sexual assault. The number has now climbed to about 40.

Labels say they have strong policies meant to prevent workplace discrimination and handle it swiftly if it does occur.

The key, says an attorney, is ensuring the policies are enforced. “Most big companies have really good policies already,” says Manatt Phelps & Philipps’ Jeff Biederman, who was an employment attorney before switching to entertainment law. “The policies are only as good as the people who are maintaining and working with them. If you have a policy, it’s very important that you actually follow it. You have to actually administer these things. If they’re administered properly, they really become litigation insurance.”

Len Blavatnik, whose AI Holdings bought Warner Music Group in 2011, is one of the few music players who has done business with The Weinstein Company, including forming a joint film-financing venture in 2010 that sources say ultimately did not go forward.

Blavatnik’s relationship with Weinstein included the pair hosting a party together at the Cannes Film Festival in 2012. A WMG representative says the company has a comprehensive program to prevent sexual harassment that is regularly reviewed so that rigorous professional standards are maintained.

Neither Blavatnik’s rep, Mike Sistrick, nor an AI representative would comment on an Oct. 11 TMZ report that AI was demanding a $45 million loan to The Weinstein Company in 2016 be returned.

A Sony Music Entertainment rep says Sony also “has a robust compliance program. We have plenty of communication and training with our employees that makes it clear there are channels for them to report any concerns. We have procedures in place so that any concerns that are reported are dealt with in the appropriate way.”

After Rob Stringer’s ascension to SME CEO, Sony dismissed Epic Records chief Antonio “L.A.” Reid in May following a claim by a female assistant who alleged “unlawful harassment of an employee.”

Sony has been entangled for the past three years in the ongoing legal battle between Dr. Luke and Kesha, with the singer alleging sexual assault by the producer/CEO of Kemosabe Records and Dr. Luke denying the charges and countersuing for defamation. Dr. Luke’s contract at Kemosabe, a joint venture company’s responsibility that someone feels like he or she can say, ‘Hey, this happened and it’s wrong.’”

Sources believe the culture has improved somewhat in the last two decades, with fewer abuses at major labels than in the early 1990s, in part because the years-long contraction of the music industry weeded out many of the abusers.

In the '90s, a series of scandals rocked the industry: Marko Babineau, GM of David Geffen’s DGC imprint, resigned after his assistant alleged he masturbated in front of her; RCA senior vp A&R Jeff Aldrich exited after sexual harassment allegations by several employees; and promotion executive Mike Bone was sued by his assistant at Island Records for allegedly attempting to coerce her into sexual relations — charges he denied. Bone and Aldrich went on to work for other labels.

But now, once an alleged abuser’s actions come to light, the reaction tends to be swift. In 2016, Life or Death PR founder Heathcliff Berru stepped down after several women alleged he had harassed or assaulted them.

“Years ago, men and women used to go out for drinks and talk about who they find attractive in the office,” says one record label executive. “Appropriate or not, people did it. I don’t even hear that anymore.”

“We should follow industry behavior vetted by the time off.”

—Jeff Biederman, Manatt Phelps & Philipps

With Sony’s RCA Records, expired in March and was not renewed.

A Universal Music Group representative says Lucian Grainge, who was appointed CEO in 2010, has made such standards a priority, with annual sexual harassment training and an anonymous tip line among the procedures in place.

It is vital, says Biederman, that companies not only have the rules in place but also provide a safe atmosphere for victims of alleged abuse to come forward. “You need the young people in question — normally women, but not exclusively — to have the courage to say, ‘I’m not going to sell myself for this career,’ and then have systems so that people feel comfortable enough that they will come forward,” he says. “It’s the
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How To Grow Streaming Revenue: Make A Podcast

Revenue is up, listenership is climbing and new players are getting into the game as the industry spots another chance to broaden its scope

BY STEVE KNOPPER

Earlier in 2017, Sony Music sent one of its artists and an A&R executive into the studio together with unusual marching orders. They weren’t going to make music; they were recording a podcast.

“I was literally writing this song about a breakup in real time,” singer-songwriter Up tells RCA Records A&R rep Jeremy Macciock about her song “Switchblade” in the pilot episode of Sony’s podcast The Last Art of Liner Notes, which debuted in July.

The record company is dipping its toes into what has already become a booming business for radio stations, sports networks and individual broadcasters. Few music stars have jumped into the game: Joe Budden discusses “life, music, sex and more” with his “very random friends” on his SoundCloud podcast, while Tiesto has a podcast version of his radio show ClubLife.

But opportunity beckons: NPR’s true crime podcast Serial was downloaded 40 million times in 2014, while ESPN’s podcasts set a record in 2016 with 47 million monthly listeners. In June, the Interactive Advertising Bureau released a study of 20 top podcast companies that showed while advertising revenue was a relatively modest $11.9 million in 2016, it was up 72 percent over 2015, and projected to grow 85 percent in 2017, to $220 million.

“I'm very aware this will become a significant revenue-generator down the road,” one major-label executive tells Billboard. “My goal is to start building a library and an audience for our talent, so you can monetize once the market becomes mature.”

About 40 percent of U.S. adults — 112 million — have listened to at least one podcast, according to a 2017 Edison Research survey, up from 11 percent in 2006. With podcasts now averaging $25 per 1,000 listeners, a show that draws 300,000 weekly listeners such as Combat Jack, hosted by former music-business lawyer Reggie Ossé, can pull in over $7,000 a week with little overhead. Ossé won’t divulge his ad rates, but he begins every show talking about a sponsor, like Tito’s Handmade Vodka, which funded several recent episodes. “I just knew in my gut it was going to turn into something,” says Ossé, who launched Combat Jack in 2011. His latest podcast, Mogul, released through Spotify, examines the life and death of former 50 Cent manager Chris Lighty.

Radio broadcasters have plunged into podcasting recently; iHeartMedia announced its Nashville Podcast Network this fall with Bobby Bones’ Bobbycast and shows with Joke Owen and Sugarland’s Kristian Bush. So far, says John Rosso, president of market development for Triton Digital, ad revenue “has not been that meaningful, but it’s going to be.”

Record companies have one big advantage: the ability to use music. Combat Jack’s hosts once included hip-hop songs, but producers recently scrubbed out the music so that they could post episodes without risking lawsuits or royalty payments.

“I avoid using music altogether,” says Mike Brandvold, host of KISS podcast Three Sides of the Coin, which draws 10,000 to 70,000 weekly listeners. “The licensing is a mess.”

Singer-songwriter/audio engineer Darcy Jeavons hopes her new podcast, Female Mixing Engineers, could advance her career. Though the money’s not rolling in yet, she says, “I’m doing something I’m passionate about. It’s to show what women can do, and I want the guys to hear it.”

The Economics Of Getting Heard

While labels and artists battle on the charts, competition for attention becomes an issue

BY WILL PAGE and ROB HARVEY, SPOTIFY

Attention is a scarce resource, and tech companies have effectively entered an arms race for it. YouTube autoploys more videos, so we forget to leave. Instagram shows new likes one at a time, so we keep checking in. A 2015 study by Microsoft said that due to digital lifestyles, the human attention span had fallen from 12 seconds in 2000 to eight seconds — less than that of a goldfish.

Countless tech companies require attention to win, and by winning they may cause music to lose. That’s why “attention economics” can unite a fragmented music industry. We don’t compete with each other, but for time spent with media.

Listening to music requires little or no engaged attention, but as media becomes more immersive — from TV to mobile gaming — it becomes harder to consume multiple forms of media simultaneously. TV, video and games make up three-quarters of all hours devoted to media, and could be complementary or substitutive to music, according to a recent survey by Nielsen. Nielsen also reports that those who stream music over-index in the time spent, implying that as music streaming grows, attention to music grows with it. But all those who contributed to streaming again also contributed to streaming video. Music needs to ensure that gains of other art forms are not at the expense of our own.

Spotify’s users are not just paying more attention, they’re spreading it, listening to an average of 41 artists per week, up 40 percent on 2014. And Spotify is growing faster than ever, adding over 20 million subscribers in the past year: paying for content helps you pay attention.

Artists need to treat fans’ scarce resource of attention like a transaction and build and maintain a conversation about themselves and their music. That means leaving behind the mindset of sales for the more stretched time frame of access. More than ever, that is paramount in getting music heard.

Will Page is Spotify global head of artist and label services. Additional analysis by David Erlendsson.
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Fabrice Sergent & Julien Mitelberg

The executives on changing the concert business, one show at a time

BY ROBERT LEVINE
PHOTOGRAPHED BY JAI LENNARD

THE DIFFICULTY OF GETTING tickets to Bruce Springsteen’s Broadway performances gets all the attention, but the real problem in the concert business is unsold seats. About 40 percent of tickets don’t sell, according to industry estimates, which represents $2 billion in lost revenue for performers and promoters. And at least some of them would have sold if more fans knew about the show.

“Our mission is to help artists sell tickets,” says Bandsintown co-managing partner Fabrice Sergent. “We want to focus on helping artists by getting more fans to go see more live music.”

Sergent, 46, is a serial entrepreneur with a personal mission to utilize the internet to foster the spread of information. In the 1990s, he started one of the first internet service providers (ISP) in France because he believed that the Holocaust — in which some of his family perished — might have been avoided if the internet had existed at the time. “The U.S. population would have been much more broadly aware of what was going on,” he says, “and may have pushed governments to react earlier to stop it.”

Sergent moved to the United States a decade ago, and in 2011 bought the three-person company Bandsintown — which at the time existed as a Facebook app — with his friend and fellow co-managing partner Julien Mitelberg, 45. Together, they envisioned their company as “Fandango for concerts,” which would better connect artists and fans. Bandsintown is now profitable, with 80 employees in San Diego, Montreal and at a friendly open office in a workspace full of startups near Herald Square in Manhattan. Users can sign up to “track” hands and get notifications of upcoming concerts, as well as recommendations for shows by similar artists they might enjoy.

The company makes the majority of its money through advertising, from both brands that want to reach music fans and promoters that want to boost ticket sales, and in many cases it collects revenue when users click directly from their site to a ticket seller. Bandsintown doesn’t link to “secondary ticketing” sites like StubHub unless acts approve. It now includes artist pages from over 425,000 touring acts, which can message users who follow them at no cost — a feature Sergent and Mitelberg added this summer. “We try to approach ideas in terms of, how do we fix this problem?” says Mitelberg. “In this case, we had our own problem to fix — we kept missing hands.”

“Artists realize these are their core fans,” says Sergent (left), photographed with Mitelberg on Oct. 12 at Bandsintown in New York. “They want to message and connect with them. We give them the tools to do so.”
You two have started companies together before this: French ISP Club-Internet, digital ad agency Le Studio, event listings company Plurimedia and app publisher Cellfish Media. How did you get into the concert business?

SERGENT There’s a huge need to distribute tour dates to the broadest audience possible, so Bandsintown sends out about 100 million concert notifications each month via emails and app notifications. We send relevant alerts to fans who don’t want to miss a show, and about 60 percent of the concerts promoted in those alerts are for artists fans don’t know about, which we recommend.

Who is your audience?

SERGENT We have 37 million fans, and it’s the most desirable audience you can imagine — millennials who are interested in music and like to go out. So we get a very rich CPM [cost per thousand ad impressions]. Because we’re so focused on live music, we think we reach the core fans of an artist. Overall, each month we send 9 million clicks to ticketing companies, and we send 2 million individuals to concerts.

MITELBERG We also sell advertising to brands doing marketing around concerts. If you look at that market, it’s growing very fast, but it’s still smaller than the sponsorship market for sports, and we think that’s a growth area.

You recommend concerts based on user taste profiles, right?

MITELBERG Yes. Most of our users allow us to access information about their taste in music, from Spotify and Facebook and other platforms.

SERGENT About half of our users go to shows of artists they hadn’t previously heard of. We have 15 people in Montreal working on that data, and once you have a level of confidence in the recommendations, they become fans to follow.

You made some significant updates to the service this summer, including allowing artists to create their own pages and message their fans.

MITELBERG That idea came out of meetings with management companies. They said, “I have 200,000 fans tracking this act. How can I talk to them?” We said, “We’ll send them tour dates,” and they said, “If they RSVP to the show, I want to connect with them, talk to them, tell them they have 10 percent off at the merch table.”

SERGENT Messaging is free [from artists to active followers]. We contribute value to the artists and we extract value from the industry — promoters and ticketing companies. We made a choice to follow the guidance of artists when it comes to primary ticketing; if a show is sold out, we’ll suggest a secondary alternative, but only if it’s OK with the artist.

Songkick, whose concert discovery app was sold to Warner Music Group in July, is in a similar business, and Pandora has a program to let artists message fans. What sets you apart?

MITELBERG I don’t think those services gave partners as much information to act on. We don’t say, “Here’s the data.” We give you tools to send messages about a new album or a tour.

SERGENT This is also a tool for artist discovery. We’re launching a new program, “Big Break,” where we’ll select 50 artists and give them six months to go from 500 to 5,000 trackers. We want them to be serious about touring, and we’ll promote them at trade shows.

You’re both big music fans, but you’re also both in your mid-40s, so I assume you’re not going out every night. Do you use the app yourselves?

SERGENT We both love electronic music, especially “French touch” [a style of house music popular in France], and ... we just went to see these two DJs, Adam Port and &ME. I had been tracking them on Bandsintown, and I got a notification that they were performing in Brooklyn, at Sugar Hill in Bed-Stuy. So we went out there together.

What’s the difference between starting a company in the United States as opposed to France?

SERGENT It’s easier to start the business here — the size of the market, in terms of consumers and partners, is very inspiring. Europe has a dynamic startup ecosystem, but I enjoy the ability of America to think big and be open. There’s a reason why this country produces so many game-changing companies.

“Live music brings people together and creates happiness and tolerance.”

—Sergent

You’ve had success building and selling companies. Is that the plan?

SERGENT With the organic growth we’re seeing, we believe we’ll have 100 million users by 2020. We’re not looking to exit — we’re looking to build a great company.

Have you seen any changes in your users’ behavior since the attack at the Route 91 Harvest festival in Las Vegas?

SERGENT We haven’t seen any change. We believe that live music brings people together and creates happiness and tolerance, so the best way to pay tribute to the victims of such horrible acts is to continue to promote life.
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– LOS ANGELES TIMES
THE MUSIC INDUSTRY’S POWER HIKE

Why the biz’s big shots are making deals in their sweatpants

BY ANNA TINGLEY

A 5 a.m. wakeup call alerts some of the top music executives in Los Angeles every Friday morning, but not for meetings with clients or labels. Instead, these execs head to Runyon Canyon in their workout gear to join the Music Industry Hike Club, founded by veteran music lawyer and creators-rights advocate Dina LaPolt.

It began in April when LaPolt, whose clients include Fifth Harmony, Steven Tyler, Deadmau5, and Britney Spears, suffered septic shock after a rare infection in her neck spread to her vital organs and she underwent emergency surgery. After months of intensive rehab, fellow industry executives began stopping by her home to see how she was doing. Sideline by SoulCycle, LaPolt had one catch: “Come see me, but you have to walk me across the block.”

The walks started with slow laps around her neighborhood, with a small group including Maverick’s Dan Byntrow, who manages Fifth Harmony and Noah Cyrus; In2une senior vp promotion Lori Rischer, Apple Music’s Julie Pilat, head of music for Beats 1; and Beats 1 host Prophet. As LaPolt became stronger, the crew grew and the short laps became long-winded hikes up the rocky canyon trail. There are now about 15 regulars who have been valet parking at one hiker’s apartment building nearby.

“All of a sudden, we started cross-pollinating,” LaPolt tells Billboard. The hikes helped spur Fifth Harmony’s collaboration with Apple Music, a group investment in a startup and a donation of Milly Cyrus sweatshirts to a youth mentoring program. At a recent industry lunch, a group of music executives crowded around LaPolt asking how they could join. They had seen her September post with an official-looking Hike Club logo on Instagram, along with a warning: “If you are not IN, then you are not IN THE KNOW.”

From left: LaPolt, Pilat and Rischer hike Runyon Canyon in Los Angeles.
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“Sparking Collaborations Among Indie Musicians...”
Marc Anthony, who presented the two-city event alongside Jennifer Lopez, closed out the star-studded series of performances with a powerful rendition of “Preciosa,” an ode to the singer’s native Puerto Rico.


One Voice: Somos Live!

LOS ANGELES, MIAMI, OCT. 14

For the first time in Spanish-Language TV history, rival networks Telemundo and Univision — plus NBC — joined forces to simultaneously broadcast Marc Anthony, Jennifer Lopez and Alex Rodriguez’s telethon concert. An average of 2.5 million viewers tuned in on Oct. 14 to witness the historic event that raised over $35 million for those affected by the recent natural disasters in Puerto Rico, the Caribbean and Mexico. During the three-hour program, Jamie Foxx, Selena Gomez, Vanessa Hudgens, Ellen DeGeneres and other celebrities worked the phone bank, while Lopez performed live from an NBC soundstage in Los Angeles and Anthony did the same from Marlins Park in Miami.

Bruno Mars (who performed a Spanish version of “Just the Way You Are”), J Balvin, DJ Khaled, Nicky Jam, Maroon 5, Stevie Wonder, Demi Lovato and more all performed pro bono. “There’s not an artist who said no to us, not one company turned us down,” Anthony told Billboard. “The hardest part about putting all this together were the logistics. But the people, the artists, they all showed up.”

—MARUJA ESTEVEZ
Ciara (left) and Heidi Klum answered calls from viewers while sitting along the phone bank on stage at the Universal Studios Lot in Los Angeles. “Fuuunnn Times For A Great Cause,” Ciara captioned a video of herself, Klum, Foxx and others that she later posted to Twitter.

Dj Khaled (left) performed a medley of hits from “All the Way Up” with Fat Joe (right) to “Look at Me Now” with Busta Rhymes (center) at Marlins Park. Khaled later held his son Asahd Tuck in his arms as he addressed viewers: “It’s hard times, but we have to uplift each other.”

Daddy Yankee played a mashup of hits including “Gasolina,” “Limbo” and “Despacito” in Miami.

Chris Martin and Mary J. Blige duetted on Cliff’s 1969 song “Many Rivers to Cross” in Los Angeles. Nicky Jam performed his Latin Grammy-nominated song, “El Amante,” in Miami. Wonder sang Bob Marley’s “Three Little Birds” in Los Angeles. Co-presenters, along with Anthony, Rodriguez and girlfriend Lopez spoke together onstage in Los Angeles. Lopez later captioned a photo of the two of them from the event on Instagram that said, “We are so grateful!! We are One Voice.”
This book is powerfully funny on the page—but it really comes to life when read by its hilarious author.

— bustle

An engaging, funny listen

— Los Angeles Times

The author’s gift for vocal impersonation elevates the audio version into something even more splendid than an already terrific memoir.

— The Washington Post

FOR YOUR GRAMMY® CONSIDERATION

BEST SPOKEN WORD ALBUM

TREVOR NOAH

BORN A CRIME

STORIES FROM A SOUTH AFRICAN CHILDHOOD

Trevor Noah
Performing his memoir

Born a Crime: Stories from a South African Childhood

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AUSTIN, OCT. 6-8, 13-15

Just before Jay-Z ended his headlining set with a singalong of “Young Forever,”
sister-in-law Solange delivered the warmest sentiment on the first day of the Austin City
Limits Music Festival: “You know I’m from the great state of Texas, and I want to make this
a family reunion.” That sense of community echoed throughout the first weekend, especially
when on Oct. 7 Tom Petty’s “Free Fallin’” blared out of every speaker on the grounds
while three skydivers jumped from a low-flying plane overhead, trailing sparks and towing
a giant Texas flag over Zilker Park. Red Hot Chili Peppers also paid homage to Petty
during their headlining set, as did The Killers at their Oct. 8 headlining show with covers
of Petty’s “American Girl” and “The Waiting.” Killers frontman Brandon Flowers didn’t
ignore that the Las Vegas outfit was closing out ACL’s first of two weekends, the largest U.S. live-music
event since the mass shooting in the band’s hometown at the Route 91 Harvest festival one week prior.
“Don’t you ever let any motherfucker get in the way of what you want to do,” he said. “The best
moments of my life have happened at concerts, from down there and from up here, and I’m
happy to be here tonight with you all. Let’s sing together now.”

—DAVID BRENDAN HALL
FOR YOUR GRAMMY® CONSIDERATION: BEST NEW ARTIST

DUA LIPA

“A BIG, NEW VOICE, PERFECT FOR POP BANGERS” – NEW YORK TIMES

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“LIPA HAS EMERGED AS ONE OF POP MUSIC’S STRONGEST NEW VOICES THANKS TO A SERIES OF BOLD, STADIUM-READY GIRL-POWER ANTHEMS.” – TIME

“POP MUSIC’S BOLD NEW VOICE” “ELEGANT POP SUPERSTAR-IN-WAITING” – TIME

“A NATURAL-BORN POP STAR” – NPR

“LIPA IS AMONG THE FEMALE ARTISTS AT THE FOREFRONT OF REVITALIZING THE POP SCENE” – COMPLEX


“OUR NEW MUSICAL OBSESSION DUA LIPA.” – NYLON

“A POP POWERHOUSE FULLY FORMED, AS IF FROM NOWHERE.” – SPIN

“LIPA MAKES POP MUSIC THAT’S ABOUT TO BE IMPOSSIBLE TO IGNORE.” – VOISEY

“LIPA IS AMONG THE MUSIC INDUSTRY’S NEWEST OBSESSIONS” – MARIE CLAIRE

“DUA LIPA MAKES ENDEARING FEMALE ARTISTS…” – BILLBOARD
FOR YOUR GRAMMY® CONSIDERATION

DEMI LOVATO

"DEMI LOVATO IS BACK WITH A VENGEANCE"
-PEOPLE

"HER VOICE -- UNIQUELY POWERFUL AND FRAGILE, PITCH-PERFECT AND TREMBLING -- REMINDS THE AUDIENCE JUST WHY SHE IS THE POP STAR SHE IS TODAY"
-BILLBOARD

"[TELL ME YOU LOVE ME] WILL CEMENT LOVATO’S STATUS AS ONE OF HER GENERATION’S MOST POWERFUL VOCALISTS."
-ENTERTAINMENT WEEKLY

"YOU CAN COUNT ON DEMI TO NAIL EVERY HIGH NOTE, EVERY TIME"
-MTV NEWS

"LOVATO REALLY PACKS A PUNCH [WITH] HER POWERFUL VOCALS"
-FORBES

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FOR YOUR GRAMMY® CONSIDERATION

SHAWN MENDES

“...THE 18-YEAR-OLD IS ON A MASSIVE TRAJECTORY THAT HAS AN END GOAL OF STADIUMS AND SUPERSTARDOM”

- FORBES

“MENDES HAS REDEFINED THE MAINSTREAM APPEAL OF MODERN TEENAGE SONGWRITING”

- BILLBOARD

“‘NOTHING HOLDING ME BACK’ IS YET ANOTHER EXAMPLE OF THE 18-YEAR-OLD SINGER’S CONTINUOUS GROWTH INTO BECOMING A MATURE POP STAR.”

- FUZE

“...HIS SEAMLESS TRANSITIONS FROM ACOUSTIC AND ELECTRIC GUITARS TO PIANO -- ALONG WITH HIS IMPRESSIVELY CONSISTENT VOCALS AND HIGH ENERGY MADE IT CLEAR THAT MENDES WAS DESTINED TO BE FAR MORE...”

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ISLAND
7 DAYS on the SCENE

1 Kesha performed at New York’s Hammerstein Ballroom on Oct. 9. From left: Julia Roberts, Fergie and Selita Ebanks at amfAR Los Angeles 2017 in Beverly Hills on Oct. 13. 3 Justin Timberlake and Kate Winslet at the New York Film Festival premiere of Wonder Wheel at Alice Tully Hall on Oct. 14. 4 From left: Ricardo Restrepo, Elvis Duran and New York City Wine & Food Festival founder/executive director Lee Brian Schrager at the Food Network & Cooking Channel New York City Wine & Food Festival at Pier 92 on Oct. 13. 5 Dolly Parton at Seacrest Studios at Monroe Carell Jr. Vanderbilt Children’s Hospital in Nashville on Oct. 13. 6 Alicia Keys (left) and Diane Warren at Oprah Winfrey’s Gospel Brunch in Montecito, Calif., on Oct. 15. 7 French Montana (left) and Derek Jeter at the Derek Jeter Welcome to Miami Dinner at Komodo on Oct. 12.
FOR YOUR GRAMMY® CONSIDERATION

THE KILLERS

“IT’S WONDERFULLY WONDERFULLY DARK.”
-ASSOCIATED PRESS

“IT’S GOT A DRIVING MAJESTY THAT GETS BETTER WITH EVERY LISTEN
...IT’S PURE THE KILLERS
-PASTE

“THE KILLERS ARE UNAPOLOGETICALLY GRANDIOSE AND HOOK-CENTRIC,
AND PASSIONATE LEAD VOCALIST BRANDON FLOWERS WEARS HIS HEART ON HIS SLEEVE.”
-USA TODAY

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-SPIN

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BEST WORLD MUSIC ALBUM
A MUSICAL JOURNEY: TOGETHER IN PEACE
Weezer contemplates its place in rock history on the eve of its 11th album, Pacific Daydream.

BY CHRIS MARTINS
PHOTOGRAPHED BY SAMI DRASIN

Clockwise from left: Scott Shriner, Patrick Wilson, Rivers Cuomo and Brian Bell of Weezer photographed Dec. 2 at Mates in Vineland in North Hollywood. For an exclusive video and photo breaking down new song “Happy Hour,” go to Billboard.com.
IF RIVERS CUOMO HAD HIS WAY, THE NEW album from his beloved '90s band, Weezer, might have taken an unexpected turn. "I had to ban myself from listening to Spotify’s Most Necessary playlist, the one with XXXTentacion and all the mumble rap,” says the singer-guitarist, 47, letting his latte go cold in an airy, upscale cafe near his Santa Monica, Calif., home. "It felt so creative and mind-boggling. I was listening to it all the time, and then I’d go to write a song and I’m doing mumble rap. And I’m like, ’This is awesome!’ But I’d send it around to everybody and they’re like, ’This is horrible!’ “

Next to Cuomo sits Weezer guitarist-keyboardist Brian Bell, 48, who grins and hangs his head, shaking it like an older brother who knows better. Their sartorial choices reinforce the image. Cuomo looks ready for the first day of school: clean-cut, thick black glasses, plaid button-up over blue chinos. Bell is the stubbled, seasoned rocker, long hair brushing the top of a chic, loosely draped suit. But even he admits that as Weezer prepares to drop its 11th album in 25 years as a band, “the secret to our longevity is the ability and desire to keep reinventing ourselves as best we can.”

That’s certainly the case with Pacific Daydream, out Oct. 27 on Atlantic and heralded by “Feels Like Summer” (No. 2 on Billboard’s Alternative Songs chart and No. 4 on Rock Airplay), which feels like the crisply beat-powered spawn of Maroon 5 and Twenty One Pilots. With a few power chords in the mix, it’s a solid retort to those wondering what “rock” means in 2017. That song predated the Pacific Daydream sessions, but album producer Butch Walker (Fall Out Boy, Taylor Swift) extended the contemporary vibe by recording the songs in modular bits.

“I would literally get a different guy from the band every day, never all of them at the same time,” says Walker. “We’d sit down, listen to the songs and go, ’OK, where do you fit in as the bass player, guitar player or drummer in this band?’ It was an interesting science project.”

“We’re not trying to re-create the 20th-century recording experience,” adds Cuomo, referring to the band-in-a-room studio approach the group took on 2016’s Weezer (colloquially known as the “White Album”) at producer Jake Sinclair’s behest. While that LP was nominated for a best rock album Grammy in February, Cuomo wasn’t satisfied with the music itself, which he thinks “sounded like 1994 all over again.” Considering that, what did he want out of Pacific Daydream?

“The same thing I always want, which is to —” he pauses, sweeps the cafe with his eyes, then whispers the next word through his teeth, “— fucking break away from who we are and what we have always done and try to figure out something that’s totally different but incredibly amazing.”

Weezer formed in 1992 during a time of grunge, the power-pop nerd answer to flannel and angst. The band loved a classic melody and treated distortion as a precision tool, not a mode. Its 1994 self-titled debut (the “Blue Album”) had songs about sweaters (“Undone-The Sweater Song”) and Buddy Holly (“Buddy Holly”) and was a massive success. Except, says Cuomo, “I remember feeling like, ’Man, I think we’re the next Nirvana. We’re a serious, important artist, and everyone thinks we’re just this quirky, fun pop band. What do I do to change people’s impression?’”

Famously, he wrote 1996’s Pinkerton, a darkly introspective follow-up that initially flopped commercially and critically, but lyric-generating experiments, like the time he joined Tinder looking for platonic dates.

“It’s just this idea of, keep trying crazy new things,” says Cuomo. “Stay alive, stay young, do the stuff that’s terrifying.” He actually sees loneliness as Pacific Daydream’s most consistent theme, though aging also seems to be a concern: On “Sweet Mary” he has “one foot in the grave”; for “La Mancha Screwjob,” the “clock keeps ticking on like it’s [his] own private time bomb.” Bell aside, the men of Weezer are all married with children. Cuomo has two: a girl, 10, and a boy, 6. He submits that as a lifelong outsider, “getting older is just another way in which I don’t fit in.”

“I think a lot of people can identify with that,” says Bell. “Everyone’s middle-school experience was pretty awful. If it was great, that means you probably peaked at seventh grade.”

So is middle age the new middle school? “In a way, it’s worse,” says Cuomo grumpily. But when pressed, he relents. He’s known for possessing an eternal boyishness — in his looks, social media acumen and certain lyrics that reflect an adolescent naiveté — and Cuomo has no need to be seen as an older statesman. “I guess I’m happy to be who I am,” he says. “I’m grateful I’m a weird, unique character in the history of rock. I’ll take that.”

Bell, Cuomo and Shiner from (left) on stage in 2016 in Burnaby, British Columbia, while on tour with Panic! at the Disco. Inset: Cuomo and Bell in the video for 1994’s “Buddy Holly,” which reached No. 2 on Billboard’s Modern Rock Tracks chart.
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‘Guns Have Never Been Part Of My Music’

Country staple Darius Rucker chimes in on an America more divided than ever — and his genre’s role in the conversation

BY ALEX GALE

There was a minute where I thought, ‘Is this over?’” recalls Darius Rucker of the mid-2000s, when the success of his alt-rock band Hootie & The Blowfish was winding down. “Then I made the decision to come to Nashville.”

That was more than nine years ago, and today, the 51-year-old is one of country’s biggest stars. This past June, Rucker snagged his seventh Country Airplay No. 1 with “If I Told You,” the first single off his album When Was The Last Time (Oct. 20, Capitol Nashville). Rucker’s genre-hopping second wind has helped him expand into acting (with a recent role on Hawaii Five-O) and sports (last November, he became a partner in the MGC Sports agency). But his new music still focuses on the more humble, down-home side of his life as a husband and father of two in Charleston, S.C., where his family has lived for generations. Says Rucker, “I write what I know.”

Your new single “For The First Time” mentions dancing to R.E.M. Why them?

It was a shout-out to the time when that was all I did. Listen to R.E.M. 24 hours a day. They’re my favorite band of all time. Aside from The Beatles, I’m good friends with [R.E.M. bassist] Mike Mills; we had dinner a couple of weeks ago, and I was like, “Dude, I was going to ask you to play bass and sing on that song.” He said, “Dude, I would’ve done it.” I was so mad at myself. I’d love to get all of them on a song — I’m definitely going to make that happen.

On “If I Told You,” written by Shane McAnally and others, you sing, “Sometimes I lose my faith.” Has that ever happened? Of goodness, yes. Probably right before I came to Nashville. We’d been doing Hootie for so long, I thought, “Maybe I just don’t have it anymore.” I lost faith for a little while, but my wife helped me get it back. [This] is one of those songs where I sing it like I wrote it, because I feel every word.

You sang the national anthem when the Miami Dolphins played the New Orleans Saints on Oct. 1. How did you feel about players kneeling?

It saddens me that we’ve gotten to a point where the two-and-a-half minutes I think we all should be unified we’re so separated. But I understand exactly what the NFL players are saying. I’ve been stopped [by police] so many times — just for driving a nice car, basically. I’ve got cousins and brothers and nephews and friends who can tell a million stories. America is so divided right now — it’s a sad, sad time.

Did you know anyone at the Route 91 Harvest festival in Las Vegas?

Jason Aldean is one of my best buddies in Nashville. It just destroys me. My heart goes out to those people — they lost someone by going to a music concert. Jason was onstage when this happened. He’s going to have to deal with that rest of his life and career. He was up there living his dream. That affected me a lot.

Do you think country music’s relationship with guns should be re-examined?

I’m not going to sit here and say that. That’s the best part about country: you can do whatever you want. There are people who want to keep glorifying [guns], and they have the right to do it, so I’m not going to say they should or shouldn’t. [Guns have] never been a big part of my music — and they’re definitely not going to be.

UP NEXT

BILLIE EILISH: GLOOM POP’S TEEN PRINCESS

From Los Angeles Age 15
Go-getter Homeschooled by actor/musician parents, Eilish (pronounced “eye-lish”) was taking dance classes and singing in the Los Angeles Children’s Chorus by 8 years old. With help from her older brother Finneas, a budding producer, she wrote her own songs for choreography. “I was always singing. People had to shut me up,” she says. “I’m still like that.”

Breakthrough She began to make moves at 13 with the moody “Ocean Eyes,” which she uploaded to SoundCloud to share with her dance teacher. The song went viral overnight and now has over 19 million Spotify plays. “Everything came to me at once,” says Eilish, who signed to Darkroom/Interscope in November 2016. “I just beamed [with joy].”

Rule-bender “I hate the idea of genres,” says Eilish, whose August debut EP, don’t smile at me, draws from trap, hip-hop and grunge. “I don’t think a song should be put in a category.” The approach is working: The set peaked at No. 20 on Billboard’s Heatseekers Albums chart and earned Twitter co-signs from Charli XCX and Tove Lo.

On tap Eilish is on tour to promote her EP, with hopes of eventually launching a clothing line and directing music videos. “People ask me what I want to have accomplished in 10 years,” she says. “What I say is, I don’t want to have taken all of this for granted.”
FOR YOUR GRAMMY® CONSIDERATION

LINDSEY BUCKINGHAM & CHRISTINE McVIE

“McVie and Buckingham make room for unfurling multi-faceted emotions in their songcraft itself. The marvel is that these two longtime band mates can simultaneously stand on their own and exert a gentle pull on each other, expanding our appreciation of them as living, breathing artists, rather than subjects of tabloid-heightened legend.”

- NPR
No Stone Unturned
Revelations from rock icons (McCartney, Jagger) galvanize an expansive new biography of Rolling Stone founder Jann Wenner

BY FRANK DIGIACOMO

The season’s most sensational book on the media — an independent biography of Jann Wenner, who co-founded and has edited Rolling Stone throughout its 50-year history — is also the juiciest music read in ages. Author Joe Hagan, an accomplished journalist who has written for Billboard, was granted full access to Wenner and his meticulously kept archives for the book, out Oct. 27. He also interviewed dozens of artists and industry machers from Paul McCartney and Bono to Bruce Springsteen’s manager Jon Landau and mogul David Geffen. He shares stories of Wenner and his rarefied circle’s clashes and excesses through the drug- and sex-drenched decades.

How did you get such revealing stories from these big names? Jann would prompt them. He wanted them all to talk for the book. I assumed they were going to give soft hagiographic versions of history, but it turns out that so many of them had long and very complicated relationships with Jann, Paul McCartney, for instance. I barely had to ask a question: He was just full of these stories and grievances.

And then there’s Keith Richards on Mick Jagger. What’s the comparison Richards makes between Jagger and Wenner? He said that they were both fishermen. I think that he meant they would get their hooks in people and not let go. And that’s when he gave me this quote: “They’re both very guarded creatures. You wonder if there’s anything worth guarding.” He said they’re not his kind of people — that he doesn’t want to hang out with guys like this.

Jagger comes off looking like the smartest guy in the room. He uses the similarity of Rolling Stone’s name to his band’s as legal leverage over Wenner. Absolutely. And that’s why he and Jann got along. They were pragmatists. I go back to the quote that Pete Townshend gave me about coming of age surrounded by people lost in drugs and political rhetoric and realizing that, if they play this right, they’ll come out on top — “standing on a pile of corpses, perhaps, but having survived.”

HOW IT HAPPENED

‘RX’ ISSUES HIT THE ROCK CHART

As Theory of a Deadman’s Tyler Connolly was writing the band’s new album, its sixth, Wake Up Call (out Oct. 27 on Roadrunner), stories on the news — drug addiction, overdoses, mass casualties — provided the impetus for a song with a chorus that cries, “I am so freaking bored/Nothing to do today,” but hints at something darker. “I probably could have talked about anything and made the song silly and stupid,” says Connolly. Instead, he ended up with the lyric, “I guess I’ll sit around and medicate.”

turning the song into a commentary on opioid addiction titled “Rx (Medicate)” — the Canadian rock quartet’s most popular song in years. Connolly traces its unlikely ascent.

REALITY CHECK

Connolly, 42, didn’t expect the supportive reaction at first and says he was surprised when the label picked it up as a single. But, in retrospect, “now I know why the song is working, because it actually relates. People are hearing it and going, ‘Wow, this is really happening.’

UNEXPECTED TRACTION

Along with crowning Billboard’s Mainstream Rock airplay chart (the band’s first No. 1 in six years), the song has steadily risen in digital downloads during the last few weeks, eclipsing its debut sum in its sixth week. Mainstream rock radio, the group’s home base on the airwaves, has a strong following in areas like the Midwest and Appalachia, which are among the areas most heavily affected by opioid misuse and dependence.

STRIKING A CHORD

The music video for the song depicts all-too-real scenes of pill-popping, smoking and snorting. “When we shot the video, all these directors we talked to were like, ‘Oh, yeah, I had a huge prescription drug problem, so this hits home,’” says Connolly.

TAKING ACTION

The band linked with Shatterproof, a nonprofit assisting families of victims of addiction, on its current tour. Says Connolly, “This record is us having an opinion and writing the songs that we wanted to finally write.”
FOR YOUR CONSIDERATION
BEST MUSICAL THEATER ALBUM

JAKE GYLLENHAAL  ANNALEIGH ASHFORD
SUNDAY IN THE PARK WITH GEORGE

MUSIC AND LYRICS BY
STEPHEN SONDHEIM
BOOK BY
JAMES LAPINE
ALBUM PRODUCED BY
BART MIGEL

“One of those shows that seems destined to be forever spoken of with misty-eyed bragging rights by anyone who sees it.”

– THE NEW YORK TIMES

“Jake Gyllenhaal and Annaleigh Ashford bring richer shadings and startling emotional candor to their dual roles, supported by a gifted ensemble that embodies the notion of great art being born out of multiple influences nourishing a unique vision.”

– THE HOLLYWOOD REPORTER

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Photo by Scott Garfield
GEORGE MICHAEL’S FINAL ACT

In an upcoming and highly revealing documentary, the late singer cemented his legacy — and in his own words

BY STEVE DOLLAR

BEFORE HE DIED ON DEC. 25, 2016, George Michael was unknowingly prepping what would become his final act: the 90-minute documentary George Michael: Freedom, which airs Oct. 21 on Showtime.

“George was editing the film on the 23rd of December,” recalls David Austin, Michael’s manager and the project’s co-director. “We’d just had Nile Rodgers over in London at the house. And then that was it, really. Christmas arrived.”

Michael, who succumbed to heart- and liver-related issues at 53, was one of the most renowned pop artists as both a member of Wham! and later as a solo artist, selling an estimated 133 million copies on his own, according to Nielsen Music. The film, which now serves as the British star’s last testimony, focuses on the period leading up to Michael’s ambitious 1990 solo album, Listen Without Prejudice Vol. 1, and his subsequent legal clash with Sony to be released from his recording contract.

Stevie Wonder, Mary J. Blige, Elton John and all five supermodels from the groundbreaking “Freedom!'90” music video, including Naomi Campbell and Cindy Crawford, recall personal memories of the singer, while comedian friends James Corden and Ricky Gervais offer playful commentary.

The original idea behind the doc, says Austin, was to help promote the rerelease of the classic album (out Oct. 20), aided by the discovery in the Sony archives of 75,000 feet of 35mm footage shot by director David Fincher for the “Freedom!'90” video. But as the project grew in scope, “it just started snowballing,” continues Austin, “and became much bigger picture as George decided to fill in a lot of gaps.”

He remembers finding a “tiny ice-cooler bag in a cupboard” that contained a forgotten stash of camcorder cassettes filled with home movies of Michael’s Brazilian partner Anselmo Feleppa, who died of AIDS-related complications in 1993. Austin says he “trod very carefully” when it came to their very private relationship, “because I didn’t know how much [of the material] George would want to commit to the film.” It’s fitting that he did, as the story becomes the doc’s emotional heart.

For Freedom, Michael, who rarely did interviews, sat for a two-and-a-half hour conversation with BBC radio host Kirsty Young; his startling, poignant candor narrates throughout. Near the film’s end, a different interviewer asks the singer to essentially write his own epitaph. “I’d like to be remembered as one of those last kind of big pop stars, in a sense that there was a certain glamour to it,” says Michael. “But really, it’s just the songs, and I hope that people think of me as someone who had some kind of integrity.” The singer smiles shyly and adds: “Very unlikely.”

IAN GOES CLUBBING (AGAIN)

Underneath hospitality legend Ian Schrager’s latest venture, the hip Public Hotel on New York’s Lower East Side, is his first nightclub since he opened Studio 54 in 1977 (with partner Steve Rubell, who died in 1988). Christened Public Arts, it’s a performance space/bar that Schrager launched in June with nightlife entrepreneurs Matt Kligerman and Carlos Gallardo. “They remind me of me and Steve,” says the 71-year-old, whose 1980 tax evasion conviction was pardoned in January by then-President Barack Obama. Recent and upcoming shows include Patt Smith, Grizzly Bear, Rostam and Matt Berninger in the mind and imagination,” says Schrager.

Why are you getting back into nightlife? People always wanted me to do a new nightclub, and I never wanted to because I didn’t have anything new to say. It’s a young person’s business. I found it boring and tedious, everything that was being done.

How is this different? You come here to be entertained, stimulated, be expanded and to try to get under one roof all those things that you previously had to go to many different venues to get. When you do a nightclub with just dancing, it has a shelf life. This doesn’t because of the variety and nature of the events. I would love to be able to have stadium performers perform in an intimate way [so that] you can actually reach out and touch the audience.

Why do you think Studio 54 continues to capture the public imagination? It’s a human ideal to achieve an absolute freedom, to be able to have fun without the fear of any kind of repercussions or ramifications. There wasn’t anything you could do at Studio that you couldn’t wake up the next morning and walk away from.

What did being pardoned by President Obama, in one of his last acts as president, mean to you? It brought closure to a very painful situation. It was something I was embarrassed about for my children. I wanted acknowledgement that you can make a mistake — and boy, did we make a mistake — but what’s important is that you pick yourself up and dust yourself off and go on.

— ADRIENNE CAFFNEY
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ANTHONY JESELNIK
THOUGHTS AND PRAYERS

“His jokes have the rhythm of a magic trick and the concision of a bubble gum pop lyric.”
- The New York Times

PETE DAVIDSON
SMD

“The special is full of laughs, but its true strength lies in how conversational, raw, and honest it is.”
- Complex

ANTHONY JESELNIK
THOUGHTS AND PRAYERS

“...fans love his willingness to look under rocks of all kinds to examine the creepy creatures who hide beneath and this special includes plenty of that.”
- The Interrobang

PETE DAVIDSON
SMD

“...fans love his willingness to look under rocks of all kinds to examine the creepy creatures who hide beneath and this special includes plenty of that.”
- The Interrobang

KURT BRAUNOHLER
TRUST ME

“...I have to applaud Braunohler for using this particular platform so aggressively and responsibly, while never sacrificing the comic tone...”
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ROY WOOD JR.
FATHER FIGURE

“...‘Father Figure’ is exactly what a great deal of America has been craving...”
- The Interrobang

ROY WOOD JR.
FATHER FIGURE

“...fans love his willingness to look under rocks of all kinds to examine the creepy creatures who hide beneath and this special includes plenty of that.”
- The Interrobang

JOE DeROSA
YOU LET ME DOWN

“Kyle Kinane shows he’s one of the greats with ‘Loose in Chicago’.”
- Paste

KYLE KINANE
LOOSE IN CHICAGO
THANK YOU

BUSCH STADIUM - SEPT. 21, 2017
ATTENDANCE - SOLD OUT (40,947)
GROSS SALES - $4,713,441

THEY CAME TO FORGET ABOUT LIFE FOR A WHILE...
Alice Merton

The Berlin-based pop singer maps the Billboard debut of “No Roots”

By Tatiana Cirisano
Photographed by Tim Bruening

She grew up loving classical music
At age 5, Merton began training in classical piano and clarinet. “I loved a lot of the romantic composers,” she says, name-dropping Chopin and Rachmaninoff. After moving to Munich in her teens, she discovered a massive music library in the city and started listening to The Killers, Kaiser Chiefs and The Alan Parsons Project.

Moving 12 times in 24 years inspired her breakthrough hit
Merton has lived in Germany, Canada, England and America. While visiting her parents in England three years ago, she realized, “I didn’t have just one place where I could say, ‘That’s my home.’” Her nomadic lifestyle is the subject of the bass-driven pop-rock song “No Roots,” which hit overseas in December 2016.

Honesty is her policy
“My parents would say, ‘Are you sure you want to put that in a song?’” recalls Merton of her early writing efforts, which touched on homesickness in a “brutally honest” way. But the singer values truth in her music above everything, even when that means unearthing the feelings of loneliness and uncertainty that are the backbone of “No Roots.”

Her label is an homage to M.I.A.
Merton says that she and her manager, Paul Grävinkeln, met with several major labels, but none felt like a match. She thought to release the song on her own label, which she’d call Paper Plane Records — partly a tribute to one of her favorite songs, M.I.A.’s 2007 hit “Paper Planes.” “I have complete creative freedom,” says Merton, who in August signed with New York indie Mom + Pop Music for U.S. representation.

“If I want to put a song on the album, there’s no one stopping me.”
‘Funk Is Here To Help’

Bass icon Bootsy Collins returns with a new album and breaks down how to reach your full funky potential

BY DAN RYBS

FOR NEARLY HALF A CENTURY, BOOTSY COLLINS has been a living embodiment of all things funky. After getting his start as a teenager in James Brown’s band The J.B.’s in 1970, Collins, 65, emerged as the star-spectacled bassist in George Clinton’s intergalactic Parliament-Funkadelic, co-writing dozens of party-starting classics like “Mothership Connection” and “Give Up the Funk.” Now, he’s back with a feature-filled new LP, World Wide Funk (Oct. 27), his first set in six years, with guests including Iggy Pop, Chuck D and Buckethead. Collins explains how he became the icon he is today.

MANIFEST YOUR FUTURE

As a kid, Collins spent his days drawing stick figures with star-shaped glasses, making that vision a reality when he came of age in the 1960s. “You start taking LSD and seeing all those colors,” he recalls. “We had the hippie days coming through, and I grew up in that. We got a lot of encouragement about style.”

GIVE BACK

Established in 2011, the Bootsy Collins Foundation gives instruments to disadvantaged schools. “The slogan is, ‘Say it loud! An instrument for every child,’” says Collins, whose wife, Pati, helps run the operation. “Music class made me want to go to school — and worth going through math and science.”

STAY LOYAL

One of Collins’ close collaborators was Bernie Worrell, who died in 2016. He dedicated a track to the keyboardist on World Wide Funk that features music from tapes they recorded around 2002. “Whatever I put down, he made it sound like it was right,” says Collins. “That’s magic.”

LEARN FROM LEGENDS

Collins often clashed with notoriously strict bandleader Brown. “I never had a father in the house, and he taught me that discipline,” he says. “Brown’s dress code and demand for sobriety. But when I got with George (Clinton), he allowed me to really find myself and do anything I wanted.”

FIND PEACE

With the new album, Collins wanted to spread a message of fun and positivity in a world overwhelmed by tragedy and sadness. “I felt this record should be more upbeat because people are kind of down; a lot of negative stuff going on,” he says. “We ain’t got no balance no more. And funk is here to help that up.”

ONSTAGE

INSIDE PUSSY RIOT’S REBELLION

The Russian feminist punks, some of whom have served time behind bars for their stunts, ask fans to relive the band’s past with an immersive theatrical experience

In 2012, Pussy Riot’s Nadya Tolokonnikova and Maria Alyokhina were given two-year prison sentences (on charges of hooliganism incited by religious hatred) after performing a provocative rock song, “Punk Prayer,” in a Moscow church. The incident inspired the 2013 documentary of the same name, and now, pegged to the 100th anniversary of the Russian Revolution, the collective is inviting fans and fellow “political junkies” (as Tolokonnikova calls herself) to pull on a bright balaclava for an immersive theater experience: Inside Pussy Riot.

“For a lot of people, protest means boring duty,” says Tolokonnikova. “But think back to 1968 [when] political events were so joyful. It was a carnival, it was a festival.” So why not theater? From Nov. 14 to Dec. 24 in London’s Saatchi Gallery, the theatrical experience, produced by Les Enfants Terribles and funded through Kickstarter, will grant a first-hand look at Russian prison life — where Tolokonnikova dug trenches for churches while belting the Russian national anthem, among other punishments she can only describe as surreal. “We thought people would say, ‘They made shit up. It couldn’t happen in reality,’” she explains. “But it did.”

Even so, Inside Pussy Riot isn’t a sanctimonious political statement. “This is not about shaking our heads and going, ‘Aren’t those people awful,’” says Oliver Lansley, Les Enfants Terribles founder and writer/artistic director of Inside Pussy Riot. “It’s about stepping up and saying, ‘We can make change.’ Trying to create protest as a more positive and joyful experience.” Adds Tolokonnikova: “I want [participants] to walk away with the idea that solidarity is the best treasure we have.”

Pussy Riot in Moscow in 2012. “Our plan is to provoke and challenge (our audience),” says Lansley (inset), who founded his theater company in 2001.
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OLD DOMINION

HAPPY ENDINGS
ALBUM OF THE YEAR • BEST COUNTRY ALBUM • BEST NEW ARTIST

“NO SUCH THING AS A BROKEN HEART”
SONG OF THE YEAR • BEST COUNTRY SONG • VIDEO OF THE YEAR
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- BILLBOARD

“FIRST-RATE CRAFTSMANSHIP”
- NPR
STARS GO SPORTY — AND SCORE

Thanks to industry growth and A-list success, music artists from Selena Gomez to Zayn Malik are doubling down on activewear

BY ALEXANDRA CHENEY

Athleisure — high-aesthetic activewear that goes from the gym to running errands to the club — is scaling new heights, growing into a stadium-sized industry populated by musical talent. In the last year, Selena Gomez, Demi Lovato and Zayn Malik have all inked activewear design/collaboration deals with Puma, Fabletics and Versus Versace, respectively. Pharrell Williams, who has worked with Adidas on sneaker collaborations since 2014, this year extended his influence to a new line of tennis wear-inspired looks with shorts retailing for $75 and jackets for $110. This season’s Ivy Park line from Beyonce, whose first collection sold out within days of its debut in 2016, again will be available through mass retailers (though a $35 baseball hat designed for curly hair has already sold out). Carrie Underwood’s Calia collection, which the singer launched with Dick’s Sporting Goods in 2014, is the third-largest athletic women’s label that the company sells, and will expand into outerwear in 2018. “This is a longer-term play [for us],” explained the retailer’s chairman/CEO Edward Stock during the company’s second-quarter conference call in September.

The stars and the companies that love them are onto something. Despite an overall retail slowdown, activewear continues to swell, according to real-time retail data research firm Edited. In 2017, women’s luxury activewear experienced growth of 149 percent compared to 2015, highlighting the opportunities for product expansion, including menswear. For these companies, music stars with their millions of fans, wide-reaching social influence and allegiance to the aesthetic onstage and off — Williams in track jackets and shorts, Lovato in sports bra and leggings — make sense as brand ambassadors.

“Global superstars drive trends, and global fashion companies look to them for inspiration,” says Matt Vlasic, CEO of Universal Music Group’s Bravado, which produces streetwear merchandise (including athleisure-inspired designs, also known as street-leisure) for artists including Kanye West and Justin Bieber. Bravado’s revenue quadrupled during the past nine years, Billboard reported in 2016. “Collaborations like Rihanna and Puma with Fenty are working. Rihanna wears her own clothes and it’s cool and relevant,” says Marc Beckman, CEO of New York-based advertising/representation agency DMA United. Why not go deeper into it? Which is exactly what companies like Puma (which in April reported a net income increase of 92 percent in the first quarter) are doing by adding new artists to their rosters — Gomez’s boyfriend The Weeknd also has a sneaker/denim deal with the brand — while others like Fabletics and Dick’s Sporting Goods have doubled down on their current talent. Lovato created two collections for the former in 2017, including a full performance line. Approximately 700 people line up outside Fabletics’ Plano, Texas, store in August to meet the star. Her third collaboration is already in the works. Dick’s Sporting Goods’ Calia by Carrie Underwood offerings, which are in 679 stores nationwide with tops selling for $30 and leggings for $60, follows the traditional fashion calendar. The company and star are now experimenting with capsules between seasons and in August launched the eight-piece, limited-edition Fleuria Collection.

“Collaborations like Rihanna’s work. Why not go deeper into it?”

—Marc Beckman, DMA United

From top: Underwood in her Calia line, which is sold at Dick’s Sporting Goods. Williams in his Tennis Hu by Adidas jacket, which retails for $110 on adidas.com. Lovato’s Fabletics pieces feature bold colors and edgy cut-out designs. Gomez in a Puma look that will be available later in 2017.
TOGETHER, LET US STAND UP AGAINST BIGOTRY AND FOR HUMAN RIGHTS. TOGETHER, LET US BUILD BRIDGES. TOGETHER, LET US TRANSFORM FEAR INTO HOPE. —UN SECY. GENERAL

THIS SYMPHONY IS THE LARGEST MIX I HAVE EVER DONE WITH OVER 600 TRACKS AND HUNDREDS OF UNIQUE INSTRUMENTS AND MUSICIANS FROM AROUND THE WORLD! A MUSICAL MASTERPIECE! —BRIAN VIBBERTS

IN A DIVIDED NATION AND A WORLD OF UNREST, MUSIC CAN BE A UNIFYING FORCE FEEDING OUR SOULS AND NOURISHING OUR SPIRITS. WE NEED TO CELEBRATE OUR DIVERSITY WITH INDIVIDUAL EXPRESSION AND WELCOME THE CULTURAL STRENGTHS AMONGST US. —ALAN WHITE (YES!)

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BEST WORLD MUSIC ALBUM
A MUSICAL JOURNEY: TOGETHER IN PEACE
GEORGE MICHAEL
LISTEN
WITHOUT PREJUDICE
vol. 1
+
MTV UNPLUGGED

OCTOBER 20

SONY MUSIC

#withoutprejudice
From left: Khalid, SZA and Michaels photographed Sept. 23 at El Cortez Hotel & Casino in Las Vegas.


YOUR GUIDE to the GRAMMYs
THE CLASS OF 2018

KHALID

SZA

JULIA MICHAELS
Awards season is officially upon us: The eligible music is out, and the online votes are soon due in, and speculation mounts on the most charged issues — Kendrick vs. Sheeran, the fate of “Despacito” — likely to play out at the 60th annual Grammy Awards (airing Jan. 28 from New York on CBS). Potential best new artist nominees Khalid, SZA and Julia Michaels preview the glories — and possible awkward moments — that await.

BY BROOKE MAZUREK - PHOTOGRAPHED BY ERIC RAY DAVIDSON

“WHAT ARE YOU DOING OVER THERE? Come hop into bed with us,” Julia Michaels says brightly.

While Khalid and Michaels swap stories beside one another inside a penthouse suite perched above downtown Las Vegas, SZA has planted herself on a bench hallway across the room.

“I’m having a moment,” the R&B artist, born Solána Imani Rowe, explains quietly.

“I’m going to stay here so that my energy doesn’t spread.”

The three artists have come together this late September afternoon to talk about the 60th annual Grammy Awards, for which they are all solid bets to be nominated in multiple categories, including best new artist. And though it’s an opportunity to bask in their achievements during the last year, they’re also reckoning with the pressures of success, celebrity and recognition.

Especially SZA, whose 90-year-old nana is on her mind tonight. As a young woman, SZA’s “spitfire” grandmother — who narrates her granddaughter’s critically adored second album, Ctrl, which reached No. 3 on the Billboard 200 in July — was promised a promotion only to have it handed to a white peer. “She was never the same after that,” says SZA later in the night, long after Khalid and Michaels have left to continue rounds of radio promo, planned to coincide with their appearances at that weekend’s iHeartRadio Music Festival. “I would really love to win a Grammy before she dies,” she eventually confesses, tearing up. “I want to excel at something, to follow through, to be not afraid. Now that I’m here, I think I’m scared to care.”

But she does care, and the depths of that care become obvious when the group discussion turns to the February 2017 awards show, and how it ended: with Adele onstage holding another album of the year Grammy and addressing the fact that she had just taken the trophy many fans were hoping would go to a certain visionary R&B singer. “What the fuck does Beyoncé have to do to win album of the year?” the British superstar asked later in the press room.

Khalid, Michaels and SZA all agree that, as Khalid says, “representation is changing in music” — and that, as Michaels adds, it is becoming “genre-less.” And their ascents are, in many ways, representative of paths now open to artists refashioning the culture, and, increasingly, the Grammys.

Raised the only child of a mother whose military career uprooted him constantly, 19-year-old Khalid established himself as one of the year’s breakouts with American Teen, a stew of folk, R&B and ’80s synth-imbued tracks that capture love and loneliness in the digital era. A few days from now he’ll sing “Location,” which peaked at No. 16 on the Billboard Hot 100, as the opening act for Lorde in Manchester, England. “When I was a sophomore, I remember tweeting: ‘I want to go to the Grammys.’ So for me to win a Grammy — if I do — 15-year-old me would be screaming,” he says, beaming.

For Michaels, 23, who grew up in California and spent years co-writing pop smashes like Justin Bieber’s “Sorry” and Selena Gomez’s “Hands to Myself,” the decision to step into the spotlight with the release of her own EP, Nervous System, solidified her status as an influential force driving mainstream pop in a more introspective direction. “I’ve been on albums that have been nominated, I’ve been on the Grammys for the past three years, but having it be for your own, it’s so much more surreal,” she says.

SZA, 26, who was born in Missouri and raised Muslim in New Jersey, stretched the very notion of what constitutes R&B through Ctrl, a personal reflection on self-discovery in which she asserts, in a direct and effortless way, ownership over her sexuality. And yet the prospect of being recognized this awards season seems so fragile that she’ll only acknowledge it in a whisper: “It’s a blessing.”

Who will be your plus-one, assuming you’re nominated?

SZA My mom and my nana, who both narrate my album. My nana is scared of flying. She said she would fly if I had a baby or got married. And the Grammys is like having a baby, so...

MICHAELS I’m going to bring my manager, Bekka Tischler, with me. I couldn’t do this without her.

KHALID I’d bring my best friend Carlos and my mom. After my dad passed away when I was 7, my mom became my rock. She’s the one who inspired me — she sings as well. So when I sing, I’m like a mirror image of her. If the nomination comes, I want her to see the hard work that she [fostered in] my brain.

What do you think your dad would’ve thought of the path you’ve made for yourself?

KHALID I was actually thinking today that he would be so proud of the person that I’m becoming. I don’t really feel like he got a chance to learn about the creative side of me, and I’m pretty sure he would’ve loved it. The more I grow up and the more I become a man and less of a teen, I see my dad’s face in my own.

Kendrick Lamar’s DAMN. and Ed Sheeran’s Divide are favorites for album of the year. Who will you root for if they do get nominated?

MICHAELS I don’t think I can choose. I got to work with Ed on this record, and his point of view is so clear. I basically sat down and wrote a couple of melodies, and he just filled in all of the words with everything he was feeling about his [girlfriend] and his relationship. He has always done things that are really true to him, and so has Kendrick. They’re both really unique; they’re both really innovative in their own ways.

SZA Dot [Lamar], I don’t know Ed personally, though I love him and his music. But I watched [her Top Dawg labelmate Lamar’s] process — he’s a true, genuine genius. Dot doesn’t play any instruments, but he designed and produced his whole album. From scratch.

“I don’t know if you ever get fully adjusted to the photo shoots and the promo. But I will tell you that there is nothing like the unconditional love that you get from a fan.”

—JULIA MICHAELS
Khalid wears a Bally turtleneck and jacket, Good Fight shirt and I.N.C. pants.
Like... it’s too much. It’s too incredible. I’ve never witnessed anyone do that, except for maybe Frank [Ocean]. It’s past due. He’s the most inspiring person I’ve ever met in my entire life.

**KHALID** Kendrick’s album was necessary, especially in 2017 with the world being in a place that it shouldn’t be — America being in a place that it shouldn’t be. And having someone who resembles me, an African-American male, with so much integrity, so much strength, so much sense of self. The fact that he can step up and use his platform to help other people...

**SZA** And still have it sound fly. That’s the crazy part. Making that shit sound hot. He somehow manages to be an activist with a platinum album. It’s very rare. Nina Simone talked about [this], the responsibility that we all have as artists to reflect the time, and I always feel like I don’t know what the fuck I’m going to do to reflect it. But Kendrick, I don’t know that he’s thinking about what he can do — I think he’s just being it. It’s coming out of his pores.

**Race and gender have been major topics of discussion around the Grammys the past few years. Do you think women and people of color are underrepresented in the industry?**

**SZA** I don’t think they’re underrepresented. There are tons of [black and women artists]. It’s just a matter of: Are you noticed when you come to the surface? Hip-hop right now is higher-selling than pop music. We know where it originated from; it’s not a fucking secret. It’s a matter of when other people do hip-hop and they don’t look like me, suddenly it’s innovative: “I’ve never heard this before.” No, you have. For the last 100 years.

**KHALID** For me, I feel like the representation in music as a whole is changing. When I was growing up, when I was younger — well, I’m only 19, but I didn’t see a lot of people who embodied me in the mainstream. But they were there. I feel like now, hip-hop and R&B, like SZA said, is so alive, so dominant to the point where it influences others. And it’s great.

**SZA** It’s a weird paradox for me. You have one foot [in the place] where Issa Rae was like, “I’m rooting for everyone black!” [at the Emmy Awards]. But then you’re also like, “I’m rooting for everyone just because they are awesome.” Sometimes you feel guilty, because I don’t want to just root for everyone black. But it’s also like, “Maybe my friends might be underrepresented tonight,” and you have to mob for them.

**KHALID** I feel like right now as listeners we are accepting the fact that music has no image.

**MICHAELS** Yes, it’s becoming genre-less.

**SZA** Hell yes! That’s the word: genre-less. It’s like everything converging in the most beautiful fucking way.

---

**SZA**

**Huge Debut**

Ctrl, her first full-length, non-mixtape album, bowed at No. 3 on the Billboard 200 in July and ruled the Top R&B Albums chart for two weeks.

**Sales ‘Alone’**

In September, Ctrl’s lead single, “Love Galore,” featuring Travis Scott, was certified platinum — SZA’s first such plaque.

**Pop Appeal**

She collaborated with Maroon 5 on the No. 20 Hot 100 hit “What Lovers Do” and guested with Khalid and Post Malone on the remix of Lorde’s “Homemade Dynamite.”

SZA wears a Michelle Herbert dress, 16Arlington feather sleeves and Gucci shoes.
“Kendrick’s album was necessary, especially in 2017 with the world being in a place that it shouldn’t be — America being in a place that it shouldn’t be.”

— KHALID

“When other people do hip-hop and they don’t look like me, suddenly it’s innovative: ‘I’ve never heard this before.’ No, you have. For the last 100 years.”

— SZA
Michaels wears a Sergio Hudson top and pants and Zadig & Voltaire shoes.
In another year shaping up to be dominated by a clash of titans (a British pop savant, a Compton rap genius), there's still plenty of room for surprises in the top Grammy categories — whether they're icons getting personal (JAY-Z, Gaga), former teen stars going for grown-up cred (hello, Harry), rappers on the rise or, yes, Taylor Swift.
in which she said what plenty of Grammy watchers were thinking: that Queen Bey’s politically charged "Lemonade," a "monumental," "soul-baring" and "empowering" statement, deserved the win.

This year, a similar showdown looks likely for album, record and song of the year. In one corner there’s Ed Sheeran, an established Grammy favorite who in 2017 became the first artist ever to have two singles simultaneously debut in the top 10 of the Billboard Hot 100. In the other: Kendrick Lamar, whose DAMN. is the most acclaimed album of 2017, and who is widely considered music’s leading voice in our current, contentious sociopolitical climate.

The Sheeran-Lamar subplot may dominate the 60th edition of the Grammys, but it’s not the only one. This year saw Harry Styles, Miley Cyrus and Kesha all breaking away from their teen-pop images with grown-up, well-received albums; JAY-Z and Lady Gaga tackling personal themes; and a new generation of rappers — Migos, Rae Sremmurd and Lil Uzi Vert among them — signaling the next stage of hip-hop’s evolution. Looking across the Big Four categories for the 2017 awards reveals a year full of surprises, disappointments and new beginnings.

**ALBUM OF THE YEAR**

Sheeran has racked up nominations numbering in the double digits (and in 2016 won song of the year for “Thinking Out Loud”). Lamar has more trophies to his name (seven to Sheeran’s two), but none in the general categories. Regardless, Sheeran’s Divide and Lamar’s DAMN. should be locks for nominations.

Joining those likely frontrunners, Lorde’s Melodrama is a solid bet: Though her follow-up to 2013’s Pure Heroine came up a little short commercially, it was considered a daring, winning step forward after her rookie success. JAY-Z’s 4:44 — a thoughtful, confessional album from a true icon — looks like it could nab him long overdue recognition in a category in which he has never been nominated (provided the album’s exclusive TIDAL release didn’t limit its audience too much).

Don’t discount the influence of two of the year’s most powerful artist narratives. Gaga’s intimate Joanne met lukewarm reviews, but it has Mark Ronson’s imprimatur and caps off a year when Gaga won plenty of hearts with a triumphant Super Bowl performance, her revelation of her chronic battle with fibromyalgia and the release of her well-received Netflix documentary, Gaga: Five Foot Two. And with We Got It From Here...Thank You 4 Your Service, A Tribe Called Quest announced a stunning, unexpected comeback recorded with Phife Dawg before his death in 2016 — and, as Q-Tip and crew announced, their final project.

Elsewhere, Harry Styles, inspired by classic rock from Bowie to Badfinger, was a remarkable transformation for the former One Direction. The Bruno Mars juggernaut could well roll on with 24K Magic, as could The Weekend with Starboy. Miranda Lambert’s powerful double album, The Weight of These Wings, was arguably Nashville’s strongest offering this year. Though Metallica has never been nominated in a general category, its Hardwired...To Self-Destruct was widely seen as a welcome return to form. Among rap’s contenders, Logic’s Everybody and Big Sean’s I Decided were big hits that earned critical notice. As to who might fill the unexpected outsider slot Sturgill Simpson occupied in 2017, Americana favorite Jason Isbell’s The Nashville Sound (the rare indie release to hit No. 1 on the country albums chart) and Father John Misty’s Pure Comedy garnered sufficient support to make both long-shot contenders.

**RECORD OF THE YEAR**

With nearly 5 billion streams and 4 billion video views, Luis Fonsi’s “Despacito” (featuring Daddy Yankee and, on the remix, Justin Bieber) was the year’s biggest sensation. Honoring the first Spanish-language song since “Macarena” to top the Hot 100 — which went on to tie Mariah Carey and Boyz II Men’s “One Sweet Day” for most weeks ever at No. 1 on the chart — would be an ideal opportunity for The Recording Academy to recognize Latin music’s ever-increasing impact on the mainstream. Among the year’s other chart-toppers, Sheeran’s “Shape of You” and Lamar’s “Humble” seem like shoo-ins. At least one of Mars’ two hits, “That’s What I Like” and “24K Magic,” should earn a spot. Styles’ soaring “Sign of the Times” could earn recognition as a strong debut single. And among Nashville voters, Sam Hunt’s “Body Like a Back Road” — which topped the Hot Country Songs chart for a record-shattering 34 weeks (and crossed over to the Hot 100’s top 10) — should get the biggest push in this category.

From there, the year’s biggest singles covered a wide range of styles. The massive success of Rae Sremmurd’s “Black Beatles” and Migos’ “Bad and Boujee” made next-gen Atlanta rap impossible to ignore. “Malibu” epitomized Miley Cyrus’ ’70s Southern California reboots, and The Weeknd delivered two strong tracks in “Starboy” and “I Feel It Coming,” the unlikely (but highly successful) combination of The Chainsmokers and Coldplay for “Something Just Like This” ticks a lot of boxes for voters, while Imagine Dragons’ “Believer” could represent for modern rock. And though “Look What You Made Me Do” was polarizing, never underestimate the power of Taylor Swift — did any other song generate more debate this year?

**SONG OF THE YEAR**

Sheeran’s “Shape of You” (written with a team including producer Steve Mac) and Lamar’s “Humble” (credited to Lamar and Mike Will Made-It) will likely face off again for the top songwriting...
honor, and many other record of the year competitors could join them: Styles and a team led by producer Jeff Bhasker for “Sign of the Times”; Mars and crew (including production teams Shampoo Press & Curl and The Stereotypes) for “That’s What I Like” or “24K Magic”; Cyrus and collaborator Oren Yoel for “Malibu”; and Hunt alongside Zach Crowell, Shane McAnally and Josh Osborne for “Body Like a Back Road.”

That cohort’s strongest competition might come from songs with timely (or timeless) messages. Gaga’s raw vulnerability on “Million Reasons” — written with Hillary Lindsey and Ronson, and roundly considered the most solid offering on Joanne — makes it her best chance at a major nomination. Logic’s “1-800-273-8255,” written with Arjun Ivtury and featured vocalists Alessia Cara and Khalid, was an ambitious commentary on suicide prevention that has peaked at No. 3 on the Hot 100.

Other new artists with chances for a nod: James Arthur, whose “Say You Won’t Let Go” (by Arthur, Neil Ormandy and Steve Solomon) was the year’s breakout low-key ballad, and Julia Michaels, whose “Issues,” written with Justin Tranter and producers Benny Blanco and StarGate, introduced her as a major new voice. And yet again, don’t count out Swift — this time for “Better Man,” a song she wrote alone (a possible plus to some authenticity-seeking voters) and then handed off to her friends in Little Big Town.

BEST NEW ARTIST

Without an undeniable breakout star (like Chance the Rapper last year), this is the toughest of the Big Four to call, but plenty of acts make strong cases for the nomination. Michaels seems like a safe bet: Her history of writing hits for Bieber, Selena Gomez and Gwen Stefani before recording on her own solidifies her reputation as a “real” artist. Khalid, who won best new artist at MTV’s Video Music Awards, should be a frontrunner, too: His American Teen was one of several stand-out new R&B LPs this year, along with Cuff from SZA, another likely nominee.

In country’s corner, deep-voiced dudes Luke Combs and Kane Brown look to have the best chances. Brit James Arthur, Rag’n’Bone Man (whose “Human” was a smash outside the United States) and recent Mercury Prize winner Sampha seem solid possibilities. But the genre that had the most rookies break through in 2017 was hip-hop, from “mumble rap” stars Lil Yachty and Lil Uzi Vert to conscious charts force Logic and unorthodox MC Post Malone. A nod to one of those mavericks would signal the academy recognizing what was truly “new” this past year.

BACK IN THE BIG APPLE

Julie Menin, the mayor’s commissioner of media and entertainment, on the Grammys’ much-anticipated return to New York after more than a decade away

“It really shows New York’s primacy as music capital of the world,” says Julie Menin of the Grammys’ move from Los Angeles’ Staples Center to Madison Square Garden for the first time since 2003. Menin, the commissioner of the Mayor’s Office of Media and Entertainment, worked with labor groups, local organizations and MSG for over a year to help clear the way for the big night’s production — all under the guidance of Recording Academy president/CEO Neil Portnow, who approved the move.

“I saw the 60th anniversary on the horizon,” says Portnow, “and I thought, That’s a great occasion to bring back to New York.” He was adamant that the show return to MSG: “Barclays Center in Brooklyn is fantastic,” says Portnow, “but really for me, the Grammys had to be in Manhattan.” Menin, who expects the Grammys to bring in $200 million in economic benefits to the city, spoke to Billboard about making the move happen.

In March, your office released a study on the New York music industry. What did you find?

When I became commissioner [in 2016], I kept hearing anecdotes about people leaving the New York music scene, [but] nobody could point to a single piece of data supporting that. We commissioned the study to quantify the music ecosystem here, and one of the most interesting things it showed is it’s just the opposite: The music industry ecosystem is stronger than it has ever been.

What was your office’s role in bringing the Grammys to New York?

Last February, I went to Los Angeles to meet with The Recording Academy and to have a dialogue with them about the possibility of bringing the Grammys to New York. Our role was to make sure costs were being defrayed. We quickly assembled a host committee and a labor coalition to help. The Garden was critically involved.

What’s going to make New York special?

There’s so much that New York City brings in terms of unique experiences that can occur in the five boroughs. Tapping into that was critical. I think this is the tip of the iceberg in terms of getting signature awards shows here. There’s a real excitement generated in New York.

—DAN RYS AND MELINDA NEWMAN

GRAMMY WEEKEND: OFFICIAL PARTY MAP

In addition to holding the 60th annual Grammys in New York, The Recording Academy is relocating its yearly slate of affiliated parties to NYC — all in proximity to the awards ceremony site, Madison Square Garden.

1 MusicCares Person of the Year Honoring Fleetwood Mac (Jan. 26): Los Angeles’ living legends will be feted at Radio City Music Hall.
2 Grammy Nominee Reception (Jan. 27): nominees will gather at the Ziegfeld Ballroom, formerly the famed Ziegfeld Theater, on Grammy eve.
3 Clive Davis/Recording Academy Pre-Grammy Gala (Jan. 27): A perennial hot ticket for artists and executives alike, held at the Sheraton Times Square.
4 Grammy Celebration (Jan. 28): The academy’s official awards afterparty will take place at the Marriott Marquis.

—ANDREW MALAPP

ILLUSTRATION BY REMIE GEOFFROY
Lady Antebellum’s new album, Heartbreak, has been one of the most satisfying releases this year, a collection of songs that recaptures the energy of the Grammy-winning trio’s earlier work.

“By making small yet perceptible artistic tweaks like these, Scott, Kelley and Haywood show that they’re attuned to their ever-changing environment and their own instincts. Theirs is an evolution that will bring an array of listeners along.”

“Lady Antebellum’s new album, Heartbreak has been one of the most satisfying releases this year, a collection of songs that recaptures the energy of the Grammy-winning trio’s earlier work.”
24K Magic World Tour 2017

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Brooklyn Sports & Entertainment Venues
In 2016, Travis Scott scored his first No. 1 on the Billboard 200 with the well-received *Birds in the Trap Sing McKnight* — but on Grammy night in 2017, his name was absent from the nominee list. In 2015, future, then a rising star with his first Billboard 200 No. 1 for that year's DS2, was also shut out.

For the rap community, which was accustomed to seeing the genre's on-the-verge artists ignored on Grammy night, the snubs were still painful. But at this year’s Grammys, emerging acts like Migos, Lil Uzi Vert, Cardi B and Logic may have a better shot at glory, thanks to a new (and long-awaited) panel of experts that has been assembled: the rap nominations review committee.

Announced in June, the anonymous committee — comprising artists, songwriters, producers and engineers — is the first to address hip-hop (an R&B group already existed). It joins 12 other genre review groups (including another new one, for contemporary instrumental and new age) established expressly to ensure emerging artists and late-in-the-year releases have a fair chance at competing. After the first round of member voting, committees vote among themselves to narrow down the top 15 vote-getters in each of their genre’s categories to five nominees (it’s possible they may add an overlooked name): previously, rap nominees were determined simply by the initial academy-wide vote.

“Of the hip-hop community’s stated goals is to give more recognition to newer and emerging acts,” says Recording Academy senior vp awards Bill Freimuth. “The community felt the voting membership was going for some of the more recognizable, established artists. And they also weren’t seeing some of the music coming from more independent artists that was really exciting the core community. There’s a lot of rapid progress happening in the rap field, and the community wanted our nominations to reflect that.”

“The whole industry is changing, and rap has become the dominant genre of music. It’s time to rewrite history,” adds Grammy-winning producer Zaytoven, who has crafted hits for Future, Migos and Gucci Mane. “I believe (the committee) is going to give rap a more level playing field.”

At the 2017 ceremony, change seemed imminent when Chance the Rapper, an independent artist, took home three awards, including best new artist, thanks to a rule change that made streaming-only recordings like his *Coloring Book* eligible. RCA senior vp marketing Carolyn Williams calls Chance’s wins “a big turning point” that could have a trickle-down effect, inspiring voters to consider rap for more general-field nominations.

“It will be important for this committee to recognize projects not just based on popularity but also on criteria like creativity,” says Williams, whose roster includes SZA, Khalid and rapper GoldLink as well as Bryson Tiller. “The optics behind this nominations review committee are good. I remember artists boycotting the Grammys because they didn’t like the way rap was being treated.”

Since best rap performance, the Grammys’ first rap category, was added in 1989, the relationship between the Grammys and the hip-hop community has been fraught. That year, winners DJ Jazzy Jeff & The Fresh Prince were no-shows (along with fellow nominees LL Cool J and Salt-N-Pepa), when they learned that the award wouldn’t be presented during the national telecast. Since then, stars like Jay-Z and Kanye West have publicly taken the Grammys to task. And as recently as 2016, Kendrick Lamar’s 11 nods were overshadowed when Taylor Swift’s 1989 won album of the year over Lamar’s *To Pimp a Butterfly*.

As Zaytoven notes, winning a Grammy is “definitely” still important to the hip-hop community. “That’s what we’re all striving to get,” he says. “It’s the biggest struggle we can win.” With online voting institutionalized for the first time this year, younger voters more tuned in to hip-hop might start to give the genre’s artists a better chance at the top awards. In the meantime, the rap committee is just one step toward mending a difficult relationship. “The urban community is still very skeptical of the Grammys,” says Williams. “It’s a work in progress.” —GAIL MITCHELL
WE'RE IN A DIFFERENT WORLD

Twenty years ago, Beck lost album of the year to Céline Dion. Two years ago, he beat out Beyoncé in the same category. Having played both the innovative underdog and triumphant quasi-traditionalist, he wants just one thing with his new album, *Colors*: to spread some (unironic) joy in a dark time.

BY ALEX SILE

ILLUSTRATION BY MIGUEL DECRUZ
BECK, ONE OF ROCK’S BEST-PRESERVED 40-somethings, looks a little run-down today.

The weather isn’t helping. “There was a heat wave for three months straight, and then today the temperature dropped and clouds came in,” he says, staring solemnly at the downtown Los Angeles skyline from a 12th floor studio in the Capitol Records Tower. “The sun isn’t shining quite as bright. I think it’s L.A.’s tribute to Tom Petty or something.”

It’s the day after Petty, one of Beck’s idols, died following a heart attack — and two days after the deadliest mass shooting in modern U.S. history, at the Route 91 Harvest music festival in Las Vegas. “It has been a rough few days,” says Beck. “I didn’t sleep a lot. Yesterday was just so... intense. It stabs you in the heart.”

Dressed in all black, 47-year-old Beck Hansen speaks slowly, with many long pauses. It’s difficult to tell whether he’s searching for the right words or if, exhausted, he’s just trailing off mid-thought. The latter would be understandable: The previous night’s sleeplessness aside, he says the last four years had him working the hardest he ever has. That’s how long it took him to finish his 13th album, Colors, released Oct. 13 on Capitol and co-produced with Greg Kurstin, a member of Beck’s early 2000s touring band who went on to make hits for Adele, Sia and others.

Kurstin, who won the 2017 Grammy for producer of the year, non-classical, was so swamped with his growing client list that there were months-long gaps between the early sessions for Colors. During one of them, Beck — who’s also raising two kids with his wife, actress Marissa Ribisi — switched focus to complete another long-gestating collection of songs that would become Morning Phase. Released in 2014, it was his first studio album in six years. It went on to snag two Grammys, including album of the year, beating Beyoncé’s self-titled 2014 opus. The surprise win, in turn, prompted Kanye West to briefly hop onstage during Beck’s acceptance speech to register his protest, and later explain that Beck needed to “respect artistry.”

“I wanted to put out Colors sooner, but Morning Phase was doing so well,” says Beck. “Audiences were responding in a way I hadn’t seen in years. It was like two-and-a-half good, solid years of touring. When a wave comes, you ride it.”

If you thought Beck would try to replicate the sound, and therefore success, of Morning Phase, you haven’t been paying attention. In a career that has hopscotched from snarky proto-rap-rock (1994’s Mellow Gold) to Prince- and R. Kelly-influenced funk (1999’s Midnite Vultures) to confessional balladry (2003’s Sea Change), Colors is Beck’s latest leap: Where Morning Phase is downtempo, melancholy folk-rock, Colors is polished, highly danceable pop-rock with big drum fills and power chords.
THE MOST AWARDED FEMALE IN HISTORY FOR RIAA DIAMOND ALBUMS

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Two decades after breaking through with sardonic weirdo anthems like “Loser,” it’s Beck’s happiest, most accessible album. Single “Dreams” topped Billboard’s Adult Alternative chart and soundtrack ed ads for Volkswagen and ESPN; “Wow,” which features Beck’s first recorded rap in years, is in a spot for Acura. People (or at least advertisers) love happy Beck. “When I look back at my old music, it’s like if you saw a hundred photos of yourself and you’re not smiling in any of them,” he says. “For this album, I thought, ‘Let’s take a photo where I’m smiling.’”

When your 1996 album, Odelay, was nominated for album of the year, the Grammys were seen as very forward-thinking. But in 2015, Morning Phase, one of your most traditional-sounding records, ended up winning over Beyoncé’s album. Did you see that as ironic? It’s so weird, who wins. I remember in 2001, being up for album of the year [against Radiohead’s Kid A], and Steely Dan ended up winning [for Two Against Nature]. Which was well deserved because they’re legends.

In a way, you were the legend being belatedly recognized in 2015. I don’t think I reached the heights that Steely Dan did in their day, or Tom Petty. I’m still a work in progress. I don’t think I ever had a plateau like those artists, where you just have an undeniable run for 10 years. But after the Grammys, how many young fans who didn’t know my music came to it for the first time? It’s not like I’m on classic rock radio 24 hours a day. In a way, I felt like a new artist. I was as surprised as anyone. When I was sitting there and they were announcing everybody, the people I was sitting with, I told them, “Obviously, Beyoncé is going to win — come on.”

Did you get to talk to her afterward? I didn’t then, but I did recently. I was really thankful for that conversation. I wrote her a long note after the Grammys, too. Because I saw a bit of that on the internet, where they pit two musicians against each other. The idea of being on one side versus another in music is just preposterous to me.

Did you and Kanye ever get to talk? I never did. But I got messages from him [through] other people that know him.

He said he spoke to your wife.
Yeah, there were some conversations. He never called me, but he was very thoughtful and effusive. I didn’t take much offense [at him interrupting the acceptance speech] because I don’t know if he knew my music. I kind of got the point of what he was saying.

FAMOUS GRAMMY MAKE-GOODS

Tony Bennett
Bennett took advantage of an MTV-assisted mid-’90s mini-renaissance — and a historically soft album of the year nominee class — to win top honors in 1995. His MTV Unplugged featured “I Left My Heart in San Francisco” — vindication for Bennett’s signature song, three decades after his acclaimed 1963 LP of the same name lost out to comedian Vaughn Meader’s Kennedy’s-parodying The First Family.

Steely Dan
In 2001, Steely Dan’s first studio album in 20 years, Two Against Nature, infamously won over Radiohead’s Kid A and Eminem’s The Marshall Mathers LP (plus Beck’s Midnite Vultures). The Dan were nominated for, and lost, the award twice before. Studio masterwork Aja fell to Fleetwood Mac’s commercially undeniable Rumours in 1978.

Ray Charles
The soul pioneer was nominated for classic genre dalliances Genius + Soul = Jazz (1960) and Modern Sounds in Country and Western Music (1963). But it was only his third, posthumous nomination, for the collaborative set Genius Loves Company, that took home the top prize. —Andrew Unterberger

What was your reaction when you heard about Tom Petty’s death? It was just gut-wrenching. I was at his last show [at the Hollywood Bowl on Sept. 25]. We did shows with him years ago, but I didn’t get to work with him or spend a lot of time with him. He covered a few of my songs when I was starting out, which meant a lot to me. He’s probably the first musician of that stature who reached out like that. The [Heartbreakers] really were an L.A. band, just as much as The Beach Boys. Their music was an idealization of even the halal parts of L.A. This sort of beautiful summer day in the Valley, that kind of feeling. If you grew up here, it’s like losing family.

From celebrity deaths to terrorism and political strife, the news during the past few months has been nonstop horror for a lot of people. Is it strange releasing a party album in this climate? I’m conflicted. I wanted to come out with Colors [first], rather than Morning Phase, but it just didn’t work out that way. I had to get a record out for touring. It had been six years at that point. There’s a point
To All The Little Girls

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—POPSUGAR

“At the Women in the World Summit in New York, Isolde Fair’s ‘To All The Little Girls’ filled the audience with hope for the next generation...”
—NY TIMES

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Terry Sanders, Starr Parodi, Jeff Fair, Mary Ann Cummins

View TO ALL THE LITTLE GIRLS at www.IsoldeFair.com
where the promoters were like, “We need a record.” Colors was written mostly in 2013 and 2014; it was a very different time. When these songs were being recorded, [Pharrell Williams] “Happy” was about to come out and be the biggest song in the world. Now we’re in a different world.

“Dreams” sounds jubilant on first listen, but there are hints of darkness in a few lines: “There’s trouble on the way/Get a dog and pony for judgment day.” I had a lot of lyrics like that initially, but we kept changing them. I asked Greg to help me steer away from darker lyrics, and instead try to write things that are more uplifting. That’s not necessarily my default as a writer. (Laughs.) I look at so much of my favorite music, from Stevie Wonder to The Beatles to Motown to Tom Petty — it’s got this humanity. I don’t think that’s an easy thing to do. Sometimes it can be derided by more sophisticated music lovers and critics, but there’s something to be said for it. We just did this tour with U2. They’re masters of bringing the listener up. We toured with The Police when they reunited. Their songs are just powerful — they transmit right to the heart.

“No Distraction” is reminiscent of The Police, which isn’t something I’ve heard in your music before. Was that purposeful? I’ve been messing with that kind of thing for 20 years. There’s stuff like that that I’ve never even put out. Initially I thought it was a little too reminiscent. We talked about it. We went back and forth. We made an attempt to redo some things but it just worked [as is].

Most of your music has a knowing wink. This record doesn’t, and neither did Morning Phase. Is that snarky side still there, or are you a different person now?

I was just attempting to make something from the heart and to not have anything that took away from that. It’s an album about connecting. I wanted to engage.

Is it fair to call this your poppiest record? I don’t see much of a difference between indie rock and the top 40 today. What I hear are superficial production touches. One where they didn’t spend as much time on the vocals and it’s mixed more obscurely, and one where they really polished and worked really hard on the sound. Whether something is pop is sort of a superficial idea. I wanted this record to feel very finished, like we carried all the ideas to the end. I feel like a lot of my records have songs that are purposely a bit more rough around the edges. They’re sort of embracing the naturalism of a demo. But I enjoy the discipline of a well-made record. Records like Pet Sounds or Thriller or Rumours. I wanted to do a record like that.

You used to rerecord vocals to purposefully make them out of tune. That’s true. But you have to understand, when I was growing up, all the singers had these unusual voices with a lot of personality: Neil Young, Tom Petty, David Byrne, The Cure, Devo, Morrissey, Depeche Mode, it just goes on and on.

“Wow” reminded me of some of your earlier experiments with hip-hop, like “Loser,” but updated for the trap era. I didn’t go in the studio to make that. I just freestyled it, and then I put it away for a year. Then my kids overheard it one day and they were like, “You have to put this on the record!” They were emphatic.

Your kids must be pretty cool. My biggest embarrassment would be my dad rapping in public.

(Laughs.) I don’t think I’d released anything with a rap on it in over 10 years. I remember when were making Odessey, one of our running jokes was that the next record was going to be all rap. [Producers The Dust Brothers] had this 808 drum machine up on the top, top shelf in their studio. We joked that the album would only be an 808 drum machine and rapping, maybe a synth. That was a running joke until, like, ’95. At the time it wouldn’t have been enough to carry a record. But now pretty much all of rap and pop music is made with an 808. So the idea of something like “Wow” is not completely out of the blue.

You’ve had a lot of success borrowing from different genres — rap, blues, samba,
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soul. Do you worry about being accused of cultural appropriation?
I don’t know. (Long pause) Everything that’s in my music is stuff that I had some sort of experience with or some profound connection with. (Before) learning slide guitar as a kid, I would always hear that sound on a record and be like, “What is that?” It was this incredibly evocative, other worldly sound to me. And it was an antiquated form of music. This was the ’80s, the golden age of pop and synthesizers, and I spent a lot of that decade immersed in these records. So having that slide guitar part that I’m playing in "Loser" and having it become a soul and the slide guitar get injected back into pop culture, that was just really cool. I guess that doesn’t really answer anything about cultural appropriation. It’s just my love for that sound. I think of so much music as being a cross section — it’s always a meeting point, especially in American music. There has always been aspects of different cultures all mixed together, and that’s the beauty of American music. When you get into the roots of all this stuff, it gets really strange. Like zydeco. Where does that accordion come from? Did it come from Germany? But then they’re doing stuff they didn’t do in Germany with it. And you have all the permutations of folk music and bluegrass and Appalachian ballads and Delta blues and country blues, field songs, western swing, country western, R&B, rockabilly, rock’n’roll. It just goes on and on. It’s this continuous transmutation of different bits and pieces.

What new hip-hop do you listen to?
I hear a little bit of everything because it’s just everywhere — it’s the biggest music in the world right now. Everything from Kendrick [Lamar] to Lil Yachty to Young Thug and Future. Rae Sremmurd was pretty big in our house.

If you were listening to Rae Sremmurd and Yachty, can I see how you made such a happy record. You have to go back to the early ’90s to find rap that joyful. I remember growing up that hip-hop was very playful. What we loved about it was that it was so unpretentious and fun. I’m a little too young for punk; the punk when I was coming of age was hip-hop.

Popular rock groups like Twenty One Pilots and Imagine Dragons have a heavy rap influence. As one of the first artists to blend the two genres, what do you think about that?
[Rock today is] almost hip-hop. You hear more piano than guitar. I think it’s interesting because my whole life, if it didn’t have a guitar, there was this attitude that it wasn’t as authentic. Now it’s like, if it has a guitar, it’s not as compelling. (Laughs.) Rap is at the forefront, pushing things sonically. A lot of rock-based music doesn’t sound as modern as what’s happening with rap. There’s room there, if there’s a way of evolving the sound of rock records. I know that’s a little abstract, but it’s something I think about. In some ways, rock has to find a way to find a new sonic dimension to work in. Rap is all about the low end; guitars by nature are mid-range.

Some of the SoundCloud rap from South Florida, like Lil Pump and XXXTentacion — they intentionally mix the bass super loud so it distorts.
Yeah, I know them. I have a bunch of tracks that I did like eight, nine years ago that are more in the vein of that stuff. I never put it out, but it doesn’t feel far from some of that.

That distorted weirdness. In a way, that’s exciting for me. It’s like opening up what’s acceptable sonically, at least for this time.
Ten years ago things were very clean, very digital. Things are getting dirtier now.

I read you tried to get Chance the Rapper on "Wow." Did you reach out to other MCs? Yeah. OG Maco. Kendrick, of course. We have a version recorded with Yachty.

You were in the studio with Pharrell a few years ago. Will that music ever come out? We were going to make an album together. I was going to work on this [Kurstin] record, and then do this Pharrell thing, but then "Get Lucky" came out and Pharrell just had a run for a couple of years. I think at some point there will be an opening to try and finish some of that stuff. We were just getting started.

What did you learn working with Pharrell?
His optimism and his positivity, which was what I was looking for in the record I wanted to make. Just being around that was very refreshing. I’m used to being in a room where things are being taken apart, [being] a bit more critical.

So, did you and Pharrell exchange anti-aging tips or what?
(Laughs.) I remember he was very drawn to my hat. I was wearing my hat a lot at the time.

The wide-brimmed hat on the Morning Phase cover?
Yeah. He’s like, “Where did you get that?”
Maybe you inspired him to get his own massive hat.
I don’t know. I mean, his is way bigger.
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WE WANTED OUR SONGS TO INXS’ KICK MYSTIFIED THOSE WHO HEARD IT FIRST. 30 YEARS LATER,
SOUND LIKE IT REMAINS THE AUSSIE BAND’S MOST SUCCESSFUL ALBUM

By 11 Lp - Itznagel

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Angela Davis
biggest albums out there were by Michael Jackson [Bad], U2 [The Joshua Tree] and the Dirty Dancing soundtrack.”

Farriss says that when it came time to write and record Kick, INXS’ members—who included two of his brothers, drummer Jon Farriss and lead guitarist Tim Farriss—set out to make a record that didn’t share any musical DNA with the hits of the time. “Anyone can write a song that sounds contemporary,” he says. “We wanted our songs to sound like the future.”

With the rest of the band’s blessing, Kick was the first INXS record written by Farriss and Hutchence without input from the other members. The two booked a trip to Hutchence’s native Hong Kong in search of inspiration for “an album in which every song could be a single,” says Farriss. There, they often worked independently, coming together regularly with ideas that eventually evolved into songs. “Hutchence’s instrument was his voice; he couldn’t explain what he was thinking in musical terms,” says Farriss. “He would say things like, ‘It needs to feel like this.’ And I’d try to translate that into notes.”

The duo returned to Sydney with a cassette tape full of bare-bones songs, and fleshed them out in a studio with the band—which included, in addition to Hutchence and the Farriss brothers, Kirk Pengilly (saxophone, guitar) and Garry Beers (bass)—guided by Chris Thomas, who had produced albums by Roxy Music, the Sex Pistols and Elton John.

If there was initial resistance to Kick, it dissipated as the label geared up for the album’s release. Senior regional promotion manager Rick Sudkoff says his team planned a “double barrel” push for top 40 radio “right from the get-go. Everybody at Atlantic knew it was going to be huge.”

But Murphy, who says he was nervous the label wouldn’t give the album the marketing push it deserved, claims that he took out an insurance policy of sorts, by hiring a team of independent promoters and marketers to generate early buzz for the record. “We did it backward,” he says, “by targeting college radio.” He adds that he also sent the band on the road to preview songs for Kick—with the intention of building demand—before the album was released.

“That’s such bullshit,” says Nalli of Murphy’s contention that he hired an indie promotion team. Nalli, who was working as a consultant to Atlantic at the time Kick was released, agrees that college radio was targeted—“we went after it like it was pop radio,” she says—but insists the heavy lifting was done in-house.

“My team worked their butts off to get those songs on college radio,” says Nalli. “And it paid off.” That said, she calls Murphy “brilliant” for helping Atlantic to promote the album long before its official release, then adds, “I taught him everything.”

When Kick was released, Jackson’s Bad held the top spot on the Billboard 200. On the Hot 100 dated Jan. 30, 1988, “Need You Tonight” knocked “The Way You Make Me Feel”—the third single from Bad—out of the No. 1 spot. In late February, Kick peaked at No. 3 on the Billboard 200, toppped only by George Michael’s Faith and the Dirty Dancing soundtrack. The follow-up single, “Devil Inside,” spent two weeks at No. 2 on the Hot 100; “New Sensation” and “Never Tear Us Apart” would rise to No. 3 and No. 7, respectively.

MTV also played a significant role in the selling of INXS, but Hunter says the push started long before Kick. Beginning in 1982, he recalls VJs “being called into meetings with executives, who told us there was an arrangement between Atlantic and the network. We were going to see if MTV could break a band.” INXS, he says, served as a guinea pig, and indeed, heavy video rotation of its debut U.S. single, “The One Thing,” in 1983, helped drive the song to No. 30 on the Hot 100.

“We were always getting pressured to talk up the band,” says Hunter, and though Kick was released as he was leaving MTV, he recalls in house discussions about “programming the hell out of [videos for] the album to see if it can have an impact.” (Judy Libow, then a promotion vp for Atlantic, says that no such arrangement existed, saying MTV was simply “part of the marketing puzzle.”)

MTV’s attention certainly didn’t hurt, and the video for “Need You Tonight/Mediate”—the visuals for the latter song a spoof of Bob Dylan’s cue-card-wielding Subterranean Homesick Blues scenes from D.A. Pennebaker’s 1967 documentary Don’t Look Back—won five Moonsmen at the MTV Video Music Awards in 1988.

One thing all parties agree upon is that Hutchence’s rock star charisma was the biggest factor in INXS’ global success. “If I knew nothing else about Kick, I knew that this kid was going to be a star,” says Morris. Hutchence’s stardom would be brief. He committed suicide in 1997, hanging himself at age 37 with his belt in a room at the Ritz-Carlton hotel in Sydney just days before INXS was set to go on tour. Hutchence reportedly was distraught at not being able to see his 16-month-old daughter, Heavenly Hiraani Tiger Lily, whom he had fathered after a long affair with Live Aid organizer Bob Geldof’s wife, Paula Yates. He reportedly was despondent over an injunction filed by Geldof—as part of a custody battle with his ex-wife Yates—that kept mother and daughter from traveling to see him. (Yates, who died from a heroin overdose in 2000, offered another theory in a 60 Minutes interview: that Hutchence had died from autoerotic asphyxiation.)

Since its release, Kick has sold 6 million copies (based on RIAA certification figures and Nielsen Music sales data). That number should grow with the Nov. 13 reissue of an expanded anniversary edition of the album. The surviving members of INXS have toured with three different replacement singers since their guitarist’s death—one hired from a 2005 reality-show competition—but never again came near the success they had when Hutchence was their frontman. They officially announced their retirement at a concert in Australia in November 2011.

Murphy ceased managing the band in 1995 but continues to develop and license projects that involve INXS’ music as chairman/CEO of Petrol Records. (An off-Broadway musical and documentary on Hutchence are in the works.)

Thirty years after its release, at a time when the unstinting creativity of hip-hop has overshadowed rock, Kick still mostly lives up to its name. “If Shawn Mendes sang ‘Need You Tonight’ in 2017,” says Murphy, “it would be huge.”

From left: Hutchence, Yates and Tiger Lily in Sydney in 1996.
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FAMILY BUSINESS SINCE 1947
‘We Make Borders Disappear’

Germany’s Budde Music, the source of hits for artists from Frank Sinatra to JAY-Z, makes a push into the global market as the publisher marks its 70th anniversary

BY ROBERT LEVINE

LOT OF OUR CONVERSATIONS AT DINNER WERE ABOUT THE MUSIC BUSINESS,” says Benjamin Budde, 31, of growing up in West Berlin with his pioneering music publisher father, Dr. Rolf Budde, 61. He always knew his father was working with songwriters and musicians, says Benjamin, “and I thought it was super cool.”

Father and son today jointly run Budde Music, the independent German music publishing company that is celebrating its 70th anniversary in 2017. With its headquarters in the leafy Wilmersdorf neighborhood of West Berlin, Budde is the home of songs that have traveled the world, including the original German version of “Summer Wind,” whose English lyrics were written by Johnny Mercer; the mid-’80s dance smash “Rock Me Amadeus” from Austria’s Falco, which reached No. 1 on the Billboard Hot 100; and “Forever Young,” a hit for the German band Alphaville sampled by JAY-Z for his 2010 track “Young Forever.”

Through seven decades, Budde Music has remained a family business. Founded by Benjamin Budde’s grandfather, Rolf senior, it was expanded by the family’s second generation, Rolf Budde and his brother Andreas. Now Benjamin, a third-generation music publisher, is reinventing the firm as a stronger source of songs and artists for the international music business.

After launching during Germany’s post-war recovery in 1947, Budde Music started publishing German compositions, including light, pop schlager songs. It scored its first international success in the mid-’60s with German tunes that were adapted by English songwriters, not only “Sommerwind” but also “Du Spielst ‘ne tolle Rolle,” recorded by Nat “King” Cole with different lyrics as “Those Lazy, Hazy, Crazy Days of Summer.” In the ’80s, the company also started making subpublishing deals to represent the rights of songs in Germany by artists like The Beatles and Elvis Presley.

Andreas Budde bolstered the creative side of the company in the ’80s, developing and co-producing artists including Alphaville, whose “Forever Young” remains one of Budde Music’s most valuable songs. By the early 2000s though, the company was known mostly for its subpublishing business.

Since Benjamin began with the company in 2008, Budde Music’s office in Berlin has become a hub for international collaborations between its own writers and those of the companies it subpublishes, including Downtown Music Publishing, SONGS and Big Yellow Dog Music.

Rolf, who focuses on the financial side of the business, is also president of the German Music Publishers Association and on the board of the German collecting society GEMA. Benjamin is following in his uncle Andreas’ footsteps, signing writers and developing artists. After attending Berlin’s bilingual John F. Kennedy School through 12th grade, “and since I’m in the U.S. constantly,” says Benjamin, “people don’t see me as being from another country. In the music industry in Europe, where you can instantly release music internationally,” he adds during a Billboard interview, “a company like ours can make borders disappear.”

What drew you to the family business?

Our company represented some very cool catalogs while I was growing up — we went through phases when we represented Bob Dylan and The Beatles and Bob Marley [through German subpublishing deals]. That pulled me into the business. When I was 15, my best friend and I built a studio ourselves with the few bucks we had, to record hip-hop. My parents weren’t happy, since they wanted me to focus on school. But those experiences with hip-hop artists made me want to learn more, so I did an apprenticeship at SMV Music Publishing [in Hamburg].

There aren’t many music businesses that are still fully family-owned.

I’ve always known that Budde is unique. And I notice that more and more — with all the investors and private equity companies buying publishing catalogs, it’s really special that a company like ours still exists. It was my dad’s biggest dream that I go into the business. My three siblings never had an interest, although my sister Victoria went into the touring world — she works for the booking agency MSK [in Berlin] — and we work together on Álvaro Soler [whose Budde Music publishes and manages].

You’re now transforming the business. What has been your motivation?

I started as a new employee with no experience besides my studies, and I began analyzing the company to see what was missing. I felt that the creative side — which when I started in 2008 had one employee — needed to change. That had been my uncle’s role. When he joined the business, in the ’70s, he brought it to another level by developing acts and making recordings in-house; he co-produced Alphaville. We own the first album and licensed it to Warner Music.

By the ’90s, my uncle was no longer as interested in pop music in Europe, and by the early 2000s...
Budde had become more of an administrative company. But I started placing songs and I just thought, “This is what I want to do with my life. I want the company to be creative again.”

**What were some of the steps you took?**
We had to prove ourselves as a creative company, not just an administrative one. So we started signing writers. A few years later, when the gold and platinum plaques started coming in, we knew we had the right approach. Now we have 10 creative executives in Berlin, three in Paris, two in London, one in New York and one in Los Angeles.

**Did you always focus on the global market?**
From day one, I wanted to make international music. I was not interested in being lobbed in with the local music market of Germany. We needed to use Germany as a base for the international business, and build on it.

**You organize a lot of co-writing sessions with your writers and writers from the U.S. and U.K. companies with which you have subpublishing deals. How important is it to have not just business, but creative relationships with those partners?**

Oursongwriters work with writers from all the companies we represent. I think music publishers want to be aligned with the most creative companies, not only the best administrators, because you want local expertise in terms of setting up co-writes. We do them constantly for our partners, including Reservoir, Reverb and Big Yellow Dog. We had [Big Yellow Dog writer] Chris Gelbuda co-write a song with [German D] and Budde songwriter Alle Farben, “Bad Ideas,” and it was a No. 1 radio hit in Germany.

**Has Germany’s place in music changed?**
The importance of central Europe has changed. So it’s now possible to break artists who are from the U.K. in Germany. For example, the Rag’n’Bone Man song “Human,” which was written by [Reservoir songwriter] Jamie Hartman, broke in Germany and then became a hit internationally.

**What about recording and management?**
We signed [Norwegian singer-songwriter] AURORA and we had her co-write with different creators; together with her management, we helped her sign to Glassnote in the U.S. and Decca in the U.K. With Alvaro Soler, we helped him sign to Universal Germany, in a worldwide deal, and
Dear Rolf and Benjamin,

“How From Head To Toe,” warmest
congratulations on Budde Music’s
big 70th Anniversary!!
Loved our first eight-year partnership
and am looking forward to
the next eight!

Love,
Melodie

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CONGRATULATIONS
TO BUDDE MUSIC FOR ITS
70TH ANNIVERSARY
FROM YOUR FRIENDS AT

CLIPPER’S

Dear Rolf, Benjamin,

and the

BUDDE MUSIC TEAM,

Congratulations on
70 years!
We are proud to
"CALL YOU HOME"

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REVERB MUSIC

BUDDE MUSIC IS RESERVOIR/REVERB MUSIC’S PUBLISHING
PARTNER IN GERMANY, AUSTRIA & SWITZERLAND.
THE BEST OF BUNDE

Ten of the company's most notable copyrights from the 1950s to the present

"PACK DIE BADEHOSE EIN"  
With a title that translates as "pack the bathing suit," this pop schlager song about swimming in Berlin's Lake Swansee was a hit in Germany in 1951 for teen idol Die Kleine Cornelia.

"SUMMER WIND"  
Best-known as a 1960 single by Frank Sinatra — which reached No. 25 on the Billboard Hot 100 — the song was initially written as "Sommerwind" by Hans Bradtke and Heinz Meier in 1960.

"DIN DAA DAA"  
Written and recorded by Berlin's George Kranz — this syllable-filled 1983 dance hit has been sampled frequently — most notably by Flo Rida (for "Turn Around [5, 4, 3, 2, 1]") and the Ying Yang Twins (for "Shake").

"FOREVER YOUNG"  
Andreas Buunde co-produced this 1984 song for the synth-pop band Alphaville. It reached No. 4 on the German pop chart, hit No. 1 in Sweden and was sampled by JAY-Z in 2009 for "Young Forever."

"ROCK ME AMADEUS"  
Bundee co-produces co-writer/co-producer Rob Bolland's share of this 1985 song recorded by the Austrian artist Falco. The song topped the Hot 100 in 1986.

"EL MISO SOL"  

"ALWAYS ON MY MIND"  
Bundee in 1987 acquired the catalog of Wayne Carson, co-writer of "Always On My Mind." In 1988, a new version of the song by the Pet Shop Boys reached No. 4 on the Hot 100.

"BAD KINGDOM"  
This 2013 song from techno act Moderat — comprising electronic musicians Apparat (Sascha Ring), whom Bundee publishes, and the duo Modelelektor — was on its album II, a top 10 hit in Germany.

"RUNNING WITH THE WOLVES"  
Bundee co-produces co-wrote "Running With The Wolves," which became the debut hit in 2015 for the Norwegian singer-songwriter AURORA (Aurora Aksnes).

"NO ROOTS"  
Rebscher also co-wrote this song, which German-British singer Alice Merton sent to No. 19 on Alternative Songs ahead of her first U.S. tour in November. — R.L.

Amazing family,  
Fantastic team,  
Great achievements!

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on this important 70th Anniversary

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LIVE SUNDAY NOV 19 8|7c
AFTER PILING UP RECORD AFTER RECORD — musically and achievement-wise — on Billboard’s Mainstream Top 40 radio airplay chart, Rihanna reigns as the No. 1 artist during the first 25 years of the survey, which began with the list dated Oct. 3, 1992.

Rihanna soared onto the ranking — which reflects the most-played songs each week on pop radio, according to Nielsen Music — in 2005 with debut hit “Pon De Replay,” her first of an unprecedented 30 top 10s. In 2006, she earned her first No. 1 of 15, “SOS,” a record she shares with Katy Perry, the chart’s No. 4 artist. (Notably, Rihanna has reached historic heights despite having arrived on the chart more than halfway through its existence.)

As for the biggest Mainstream Top 40 songs of the past quarter-century, Real McCoy’s 1994 club classic, “Another Night,” is No. 1. The single crowned the chart for six weeks and ranked in the top 10 for 28 weeks, a record it co-owns with the Goo Goo Dolls’ “Iris,” the No. 8 all-time song.

In 2012, Billboard recapped the top artists and titles of the chart’s first 20 years. (The two new tallies are based on a more advanced methodology.) Still, in the relatively brief span since, certain acts have soared. As Rihanna retains her No. 1 ranking, Maroon 5 bounds from No. 19 to No. 5, Taylor Swift surges 39-7, and Bruno Mars blasts 52-10. Go to Billboard.com for more coverage.
FOR YOUR GRAMMY® CONSIDERATION

OLD DOMINION

HAPPY ENDINGS

ALBUM OF THE YEAR • BEST COUNTRY ALBUM • BEST NEW ARTIST

“NO SUCH THING AS A BROKEN HEART”

SONG OF THE YEAR • BEST COUNTRY SONG • MUSIC VIDEO

BEST DUO/GROUP COUNTRY PERFORMANCE

#1 BILLBOARD TOP COUNTRY ALBUMS
#1 SINGLE ON BILLBOARD AND MEDIABASE COUNTRY RADIO CHARTS
#1 ALL-GENRE & COUNTRY ITUNES ALBUMS CHARTS

TOP 10 BILLBOARD 200 CHART • 100M+ ON-DEMAND STREAMS

TELEVISION APPEARANCES INCLUDE:
Today • Ellen, Good Morning America • ACM Awards • Jimmy Kimmel
ABC CMA Music Festival: Country’s Night To Rock

“...HELPING TO USHER IN A NEW WAVE OF COUNTRY.”
BILLBOARD

“FIRST-RATE CRAFTSMANSHIP”
NPR
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<th>Position</th>
<th>Song Title</th>
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<td>SMOOTH</td>
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**Billboard Artist 100**

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<td>IMPRINT/DISTRIBUTING LABEL</td>
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**Tom Petty & The Heartbreakers**

Spent their third total week and second in a row atop the Artist 100, becoming just the second rock act to lead the list for at least three weeks following Twenty One Pilots (four weeks in 2016). The band continues to rule the ranking after Petty's Oct. 2 death. On the Billboard 200, the act's Greatest Hits spends a second week at No. 2 peak, with 47,000 equivalent album units, according to Nielsen Music.

---

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<th>WEEK</th>
<th>ARTIST</th>
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<th>PEAK POS</th>
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Data for week of 10/28/2017
“Fantastic...Jones confesses to the kind of sordid, outlaw upbringing that would make even Keith Richards blush...Lonely Boy is unique amongst rock star memoirs: Jones is the real deal, and he isn’t afraid to put it all—the good, the bad, and the truly ugly—out there for all to see.”

—ESQUIRE

“The bluntness and unapologetic crudity with which he tells his story are tremendously appealing. And, of course, he has a heck of a story to tell.”

—NEW YORK TIMES BOOK REVIEW

“In Lonely Boy, Jones chronicles his personal demons—including addiction, recovery, and relationships—as well as the struggles with those involved with the Sex Pistols. It’s honest and vulnerable.”

—LOS ANGELES TIMES

A LOS ANGELES TIMES BESTSELLER
2017 ARSC AWARD WINNER
ONE OF “THE TOP 50 BOOKS OF THE YEAR” —THE TELEGRAPH (UK)

Recognized as one of the key inventors of punk and celebrated as a living legend, Steve Jones revisits his unruly, and often tragic, past in Lonely Boy.

www.jonesysjukebox.com
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**D.O.L.L.A. Nets Debut**

Dame D.O.L.L.A., aka Ne-Yo-chen guard Damian Lillard, debuts at No. 32 on the Emerging Artists chart, sparked by the Oct. 6 release of his sophomore studio album. Confirmed, The Portland Trail Blazers’ star arrives with 3,000 equivalent album units, according to Nielsen Music. His debut set, The Letter O!, opened with 4,000 units in November 2016. Nearly all of Lillard’s units were tallied through traditional album sales, helping him open at No. 22 on Top Album Sales.

Meanwhile, Dua Lipa returns to No. 1 on Emerging Artists for a fourth straight week as her new single, “Feel No Rules,” tops at No. 44 on the Billboard Hot 103. The song, for 10 percent of its 21.2 million in airplay audience, by six percent at 12,000 downloads sold and by 10 percent at 1.3 million U.S. streams.

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**CHART BEAT**

**ROCK RULES RADIO**

Portugal: The Man makes it five for five at No. 1 on the Rock & Roll chart, which now crowns the all-genre Radio Songs chart, topping in audience, up 23 percent, according to Nielsen Music. “Feel” is the first rock hit to top Radio Songs in nearly three years. Jodka (now known as Jokke) was named for the six-week run in late June. The last rock band to rule Radio Songs before Portugal The Man? Fun., for six weeks in 2012 with “We Are Young.” Featuring Janelle Monae: “Young” ended a nearly 11-year drought for rock radio No. 1s, dating to Lifehouse’s “Hanging By A Moment” in 2003. – frances Gray

Go to Billboard.com for full Chart Beat coverage, including columns, podcasts and more.
**Artist Certification**

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**Nab's First No. 1**

Rapper NF takes advantage of a slow week on the Billboard 200 as he scores his first No. 1 with his third full-length release, Perception. The set starts atop the list with 50,000 equivalent album units earned in the week ending Oct. 12, according to Nielsen Music — the smallest start by units, for an No.1 debuting album in 2017.

NF (25-year-old Nate Four веществ) is also just the second act in 2017 to reach No. 1 without even charting a song on the all-genre Billboard Hot 100, following all-electric rock band Brand New.

The latest's Science Fiction launched atop the Billboard 200 on Sept. 9 with 60,000 units. It's probably the only reason surprising that, given the limited mainstream exposure of both acts (as evidenced by their lack of Hot 100 hits), both Perception and Science Fiction bowed with the two smallest openings — by units earned — for a No. 1 debuting album in 2017. Both artists were able to debut at No. 1 despite their small units — thanks to dedicated fan bases and little competition in the market Despite the respective release weeks.

NF made his album chart debut in 2014 with his self-titled EP and appeared on multiple albums, including Rapper Apologizes (No. 15), but not the Billboard 200. (He has since sold 33,500 copies.) He moved on the big chart with his 2015 release Maniac (No. 12 peak, 130,000 copies sold in total). He followed it with 2016's Therapy Session (No. 12, 22,000) sold. In total, NF's music catalog has generated over 500 million on-demand streams in the United States (audio and video streams combined).

—Keith Caulfield
“If anybody has what it takes to build a big, broad, generation-spanning audience, it’s Combs.”

- NPR MUSIC

“Luke Combs is one of the most buzzed about new country artists to come along in a while.”

- AMERICAN SONGWRITER

BEST SELLING
Debut Country Album in 2017

NO. 5
Billboard 200

SOLD OUT
all 25 dates on first headlining “Don’t Tempt Me With A Good Time” Tour

NO. 1 Billboard Country Album Chart

FASTEST DEBUT ARTIST TO NO. 1
at Country radio since 2015

BEST NEW ARTIST

COUNTRY SOLO PERFORMANCE
“HURRICANE”

COUNTRY SONG
“HURRICANE”

COUNTRY ALBUM
THIS ONE’S FOR YOU

NAMED A 2017 ONE TO WATCH BY:
iHeart Radio’s Bobby Bones Class of 2017
Billboard
Amazon Music
CMT
Huffington Post
Nashville Lifestyles
Pandora
Rolling Stone

INTERNATIONAL PERFORMANCES
include: 2018 C2C & CMC Festivals

2017
Sony Music Entertainment
RIVEUOUSE
For Your GRAMMY® Consideration

Best Jazz Vocal Album - Cool Night - Kathy Ingraham
Best Recording Package - Cool Night - Rich Del Rosso, Art Director
Best Engineered Album, Non Classical - Cool Night - Tom Coyne, Mastering Engineer

MANY THANKS TO:
Pete Levin Keyboard - Will Lee Bass - Joel Rosenblatt Drums - John Tropea Guitar - Clifford Carter Piano - Bob Telison Keyboard - Rick Palley Bass
Don Celenza Hammond B3 organ - Arthur Schroek Vibes & Horn Arrangement - Charlie Giordano Accordion
Michael Leonhart - Chris Pasin - Don Harris Trumpet - Erik Lawrence Flute & Sax - Danny Flam Trombone - Ron Bertolet Alto Sax
Lisa Lowell - Diane Garisto - Elise Morris - Julie Eigenberg - Meredith Manna - Lily Del Rosso Backing Vocals
Mastered by Tom Coyne at Sterling Sound NY
www.KathyIngraham.com Member ASCAP NARAS

For Your GRAMMY® Consideration

BEST WORLD MUSIC ALBUM

SYMPHONIC SOWETO
A Tribute to Nelson Mandela
Soweto Gospel Choir
Wouter Kellerman
Featuring Angelique Kidjo and Kwazulu-Natal Philharmonic

Spreading Mandela's ideals of tolerance and social cohesion - a vision that the world is very much in need of at the moment

"A wonderful production, truly a special moment for South Africa! I wish President Nelson Mandela was alive to hear this, he would have been proud."
- Hon. Nathi Mthethwa
Minister of Arts & Culture
Republic of South Africa.

"A passionate and inspiring tribute by Wouter Kellerman and the Soweto Gospel Choir. Our Founder loved music and we echo his words in gratitude to the Choir and Wouter for honouring him in this befitting manner."
- Sello Hatang
Chief Executive Officer
Nelson Mandela Foundation

symphonicsoweto.com
FOR YOUR CONSIDERATION: BEST SPOKEN WORD ALBUM

SHELLY PEIKEN

CONFESSIONS OF A SERIAL SONGWRITER

"I'm eternally grateful to professional songwriters, the unsung heroes of many giant careers. Shelly Peiken provides fascinating insight into this least understood profession to the thorough delight of the reader."
— CLIVE DAVIS

From the songwriter behind the hits: "Bitch," "What a Girl Wants" & "Almost Doesn't Count"

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www.shellypeiken.com
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GRANT MALOY SMITH

 Billboard

Top 10 Americana/Folk Album Sales for Nine Weeks!

Americana/Folk Album Sales #5
Heatseekers NE #1
Heatseekers #2
Independent Albums #8
Country Album Sales #12
Digital Albums (Across All Genres) #24
Top Current Albums (Across All Genres) #61
Top Album Sales (Across All Genres) #76

“A HEARTLAND MASTERPIECE... A REMINDER OF THE DARKER PERIOD OF BOB DYLAN, AND IT’S THAT GOOD, THAT MEMORABLE ... LYRICS AND MUSIC AS POTENT AS WOODY GUTHRIE... BOUND TO BECOME A CLASSIC...”
~ JOHN APICE, NO DEPRESSION MAGAZINE

For Your Consideration
Best Americana Album

Dust Bowl

www.grant-maloy-smith/DustBowl
Produced by Grant Maloy Smith & Jeff Silverman
Mixed and Mastered by Jeff Silverman at Palette Music • Studio • Productions (MSP) Nashville, TN
DANIEL CAESAR’S *Freudian*
DEBUT CRITICALLY ACCLAIMED ALBUM FROM THE CANADIAN INDEPENDENT RECORDING ARTIST

“Devine and discordant at the same time. This is right where Freudian lands.”
- Pitchfork

“Daniel Caesar is a new artist who’s bound to break out.”
- Billboard

- #1 album on iTunes R&B chart in U.S. & Canada
- Hit single “Get You” Gold in U.S. & Canada
- #1 Billboard Emerging Twitter Artist
- Apple Music “Up Next” Artist

Watch Daniel Caesar Perform hit single “Get You” on The Late Late Show with James Corden

TH HOW — JAMES CORDEN

DANIELCAESAR.COM

Golden Child Recordings.
For Your GRAMMY® Consideration - Music Film

"IF X JAPAN WAS FROM AMERICA, THEY MIGHT BE THE BIGGEST BAND IN THE WHOLE WORLD."  
—GENE SIMMONS

WE ARE X

FROM THE PRODUCERS OF THE 2013 OSCAR® WINNER FOR BEST DOCUMENTARY SEARCHING FOR SUGAR MAN

“INSPIRING” 
Rogerebert.com

“FASCINATING” 
The New York Times

“INCREDIBLE” 
Pitchfork

• TOP 3 ON iTunes DOCUMENTARY CHART AND EDITORS CHOICE ON iTunes USA
• WE ARE X SOUNDTTRACK DEBUTS #1 ON UK ROCK & METAL CHART
• INDIE PICK FOR AMAZON USA
• X JAPAN ‘WE ARE X’ FILM WINS JURY EDITING AWARD AT SUNDANCE 2016

“ENGAGING...INVOKES THE SPIRIT OF AN EPIC ROCK SHOW” - LOS ANGELES TIME
“VISCERAL...STUPENDOUS...PREPARE TO BE BLOWN AWAY” - AUSTIN CHRONICLE
“AMONG THE MOST UPLIFTING MUSIC DOCS I’VE SEEN AT SUNDANCE, PERIOD.” - NEWSWEEK
“ENGROSSING...AN ENTERTAINING AND POTENT PORTRAIT” - INDIEWIRE
Eminem’s Cypher Fuels Return

Thanks to a viral cypher during the BET Hip-Hop Awards (Oct. 12), Eminem (below) reenters the Social 50 at No. 3, his highest rank since December 2013. The upper echelon saw substantial gains in all social metrics from minute-to-minute across the week before, following his President Donald Trump (Bump performance at the awards, including 3.3 million Instagram reactions and 1.2 million Twitter mentions in the week ending Oct. 12, according to Nielsen Social. In the cypher, Eminem partially criticized Trump and said off any of his fans who supported the president.

Eminem was last in the top three on the Social 50 on Dec. 14, 2013, when he ranked in a three-way straight week at No. 2 (his peak on the list). The awards’ freestyle also started rumors of a new album, which would be his eighth studio release and first since 2013’s The Marshall Mathers LP 2, though nothing has been announced.

Meanwhile, Louis Tomlinson and Camila Cabello are among other major gains in this week’s chart. Tomlinson leaped 22-4 (644,000 Twitter mentions, 977 percent) following the debut of his latest solo single, “Lost Like You,” on Oct. 11. Below him, Cabello reenters at No. 26 with 2.2 million Instagram reactions (a 103 percent gain), in part due to the debut of her Carnival Karaoke episode with Joe Jonas, as well as a few teases of her photo shoot for Guess jeans’ fall campaign.

— Kevin Rutherford

### Social/Streaming Billboard

#### Social 50

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#### Streaming Songs

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Inspiring and thoroughly entertaining, Hart’s memoir brings his readers into his hilarious universe of stories and philosophy.

— Publisher’s Weekly

As serious as the book is, it’s also full of hysterical riffs by Hart

— Los Angeles Times

(Hart) is telling his own story, while also trying to help others realize the keys to his success. In doing so, he’s bringing his trademark energy and humor that made him a household name.

— Entertainment Weekly

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“A HYMN” — JOHN DILIBERTO, ECHOES
“A HEAVENLY COMBINATION OF FRETLESS BASS AND STEEL GUITAR....” — STEPHEN HILL, HEARTS OF SPACE
“THE MAGICAL MUSIC OF THIS ALBUM, ENCOMPASSES THE BEST OF NEW AGE...” — BILL BINKELMAN, ZMR

ALBUM OF THE YEAR ZMR AWARDS 2017
#1 ECHOES RADIO • TWICE #1 ZMR GLOBAL AIRPLAY CHART

LISTEN WWW.ERIKSCOTTBASS.COM
BRETT YOUNG

DEBUT ALBUM RIAA CERTIFIED GOLD

“BEST ALBUMS OF 2017 SO FAR”

billboard

PENNED 11 OF THE 12 SONGS ON HIS DEBUT ALBUM

“ACE SONGWRITER”

Entertainment

TWO PLATINUM SELLING SINGLES

“SLEEP WITHOUT YOU” RIAA CERTIFIED PLATINUM

“IN CASE YOU DIDN’T KNOW” RIAA CERTIFIED 2X PLATINUM

BACK-TO-BACK #1 SINGLES

VEVO’S TOP 10 VIDEOS OF 2017 (SO FAR)

ONLY COUNTRY ARTIST LISTED

SHAZAM EMERGING ARTIST OF 2017

ONLY COUNTRY ARTIST SELECTED

TICKETMASTER NEW FAVORITE ARTIST OF 2017

MULTIPLE AWARD NOMINATIONS

CALIVILLE TOUR BEGINS THIS MONTH

THANK YOU TO ALL THE BELIEVERS!
### Pop/Rhythmic/Adult

#### Digital Song Sales

<table>
<thead>
<tr>
<th>Title</th>
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<tr>
<td>Almost Like Praying</td>
<td>Lizzo Kerati</td>
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<tr>
<td>Thunder</td>
<td>Imagine Dragons</td>
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<tr>
<td>Rockstar</td>
<td>Post Malone Feat. 21 Savage</td>
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<td>Perfect</td>
<td>Ed Sheeran</td>
<td>6</td>
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<tr>
<td>Feel It Still</td>
<td>Portugal. The Man</td>
<td>13</td>
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<tr>
<td>Bodak Yellow (Money Moves)</td>
<td>Cardi B</td>
<td>12</td>
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<tr>
<td>What About Us</td>
<td>Pink</td>
<td>10</td>
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<tr>
<td>Don't Matter</td>
<td>Taylor Swift</td>
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<tr>
<td>Havana</td>
<td>Camila Cabello Feat. Young Thug</td>
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<td>Sorry Not Sorry</td>
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<td>1-800-731-7315</td>
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<td>Smooth Like Praying</td>
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<td>Heartbreak</td>
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<td>You Are</td>
<td>Dev Hynes</td>
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<tr>
<td>I'm Not Listening</td>
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<td>Unforgettable</td>
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<td>What Makes You Beautiful</td>
<td>Joe Jonas</td>
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<tr>
<td>The Way I Miss You</td>
<td>Maroon 5 Feat. SZA</td>
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<td>What I Need</td>
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#### Adult Contemporary

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<tr>
<td>I'm In It</td>
<td>Khalid</td>
<td>17</td>
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<tr>
<td>One Love</td>
<td>Khalid</td>
<td>18</td>
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<tr>
<td>Take Me Home</td>
<td>Jonas Blue</td>
<td>25</td>
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<td>Maybe</td>
<td>Khalid</td>
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<tr>
<td>Hold Me</td>
<td>Khalid</td>
<td>12</td>
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<td>Jive</td>
<td>Khalid</td>
<td>16</td>
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<td>Krypto</td>
<td>Khalid</td>
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<td>Can't Be Tamed</td>
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<td>Just Want You</td>
<td>Khalid</td>
<td>18</td>
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<td>Another One</td>
<td>Khalid</td>
<td>2</td>
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<tr>
<td>Can't Find My Way</td>
<td>Khalid</td>
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#### Adult Top 40

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Feel It Still</td>
<td>Portugal. The Man</td>
<td>14</td>
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<tr>
<td>Slow Hands</td>
<td>Niall Horan</td>
<td>14</td>
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<tr>
<td>What About Us</td>
<td>Pink</td>
<td>10</td>
</tr>
<tr>
<td>There's Nothing Holding Me Back</td>
<td>Stone Roses</td>
<td>21</td>
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<tr>
<td>Say You Won't Go</td>
<td>James Arthur</td>
<td>35</td>
</tr>
<tr>
<td>Don't Wanna Know</td>
<td>Mike &amp; Taylor Swift</td>
<td>5</td>
</tr>
<tr>
<td>The Shape of You</td>
<td>Cardi B</td>
<td>12</td>
</tr>
<tr>
<td>Water Under the Bridge</td>
<td>Adele</td>
<td>10</td>
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<tr>
<td>Scars to Your Beautiful</td>
<td>Ariana Grande</td>
<td>4</td>
</tr>
<tr>
<td>Stay</td>
<td>Zedd &amp; Alessia Cara</td>
<td>4</td>
</tr>
<tr>
<td>Let Me Love You</td>
<td>Cardi B</td>
<td>14</td>
</tr>
<tr>
<td>Do You Really Want Me</td>
<td>Cardi B</td>
<td>16</td>
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<tr>
<td>Castle on the Hill</td>
<td>Ed Sheeran</td>
<td>3</td>
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<tr>
<td>Too Good at Goodbyes</td>
<td>SZA</td>
<td>12</td>
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<tr>
<td>The Fighter</td>
<td>Sam Smith</td>
<td>6</td>
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<tr>
<td>Body Like a Back Road</td>
<td>Sam Smith</td>
<td>11</td>
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<tr>
<td>Slow Hands</td>
<td>Sam Smith</td>
<td>14</td>
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<tr>
<td>Believe</td>
<td>Cardi B</td>
<td>14</td>
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<tr>
<td>Life's About to Get Good</td>
<td>Shana Twain</td>
<td>13</td>
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<tr>
<td>Love So Soft</td>
<td>Cardi B</td>
<td>10</td>
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<tr>
<td>Perfect</td>
<td>Ed Sheeran</td>
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<tr>
<td>Don't Stop Me</td>
<td>Cardi B</td>
<td>17</td>
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<tr>
<td>Wish You Were Mine</td>
<td>Cardi B</td>
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#### Mainstream Top 40

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>What About Us</td>
<td>Pink</td>
<td>10</td>
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<tr>
<td>There's Nothing Holding Me Back</td>
<td>Stone Roses</td>
<td>21</td>
</tr>
<tr>
<td>Say You Won't Go</td>
<td>James Arthur</td>
<td>35</td>
</tr>
<tr>
<td>Don't Wanna Know</td>
<td>Mike &amp; Taylor Swift</td>
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<tr>
<td>The Shape of You</td>
<td>Cardi B</td>
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<tr>
<td>Water Under the Bridge</td>
<td>Adele</td>
<td>10</td>
</tr>
<tr>
<td>Scars to Your Beautiful</td>
<td>Ariana Grande</td>
<td>4</td>
</tr>
<tr>
<td>Stay</td>
<td>Zedd &amp; Alessia Cara</td>
<td>4</td>
</tr>
<tr>
<td>Let Me Love You</td>
<td>Cardi B</td>
<td>14</td>
</tr>
<tr>
<td>Do You Really Want Me</td>
<td>Cardi B</td>
<td>16</td>
</tr>
<tr>
<td>Castle on the Hill</td>
<td>Ed Sheeran</td>
<td>3</td>
</tr>
<tr>
<td>Too Good at Goodbyes</td>
<td>SZA</td>
<td>12</td>
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<tr>
<td>The Fighter</td>
<td>Sam Smith</td>
<td>6</td>
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<tr>
<td>Body Like a Back Road</td>
<td>Sam Smith</td>
<td>11</td>
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<tr>
<td>Slow Hands</td>
<td>Sam Smith</td>
<td>14</td>
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<tr>
<td>Believe</td>
<td>Cardi B</td>
<td>14</td>
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<tr>
<td>Life's About to Get Good</td>
<td>Shana Twain</td>
<td>13</td>
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<tr>
<td>Love So Soft</td>
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<tr>
<td>Perfect</td>
<td>Ed Sheeran</td>
<td>9</td>
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<tr>
<td>Don't Stop Me</td>
<td>Cardi B</td>
<td>17</td>
</tr>
<tr>
<td>Wish You Were Mine</td>
<td>Cardi B</td>
<td>18</td>
</tr>
</tbody>
</table>

**Note:** The chart data is as of October 28, 2017. For complete chart data, visit [Billboard.com/Biz](http://www.billboard.com/biz).
“Be Flabbergasted.”
—Audiophile Voice

ALL-NIGHT VIGIL, Op. 37
Sergei Rachmaninoff
Peter Jermihov, Conductor
Gloriæ Dei Cantores
Richard K. Pugsley, Director

joined by members of:
The St. Romanos Cappella
The Patriarch Tikhon Choir
The Washington Master Chorale

For your GRAMMY consideration

“Thrilling!”
—Fanfare

“Ardent Lyricism”
—Gramophone

“Superb”
—BBCMusic

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### HOT COUNTRY SONGS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<th>Chart Peak</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;What Is That Thing&quot;</td>
<td>Kane Brown feat. Lauren Alaina</td>
<td>2017-10-28</td>
<td>#1</td>
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<tr>
<td>2</td>
<td>&quot;Body Like a Back Road&quot;</td>
<td>Kane Brown</td>
<td>2017-10-28</td>
<td>#2</td>
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<tr>
<td>3</td>
<td>&quot;Unforgettable&quot;</td>
<td>Thomas Rhett</td>
<td>2017-10-28</td>
<td>#3</td>
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<tr>
<td>4</td>
<td>&quot;Small Town Boy&quot;</td>
<td>Dustin Lynch</td>
<td>2017-10-28</td>
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<tr>
<td>5</td>
<td>&quot;Greatest Love Story&quot;</td>
<td>LANCO</td>
<td>2017-10-28</td>
<td>#5</td>
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<tr>
<td>6</td>
<td>&quot;Every Little Thing&quot;</td>
<td>Carly Pearce</td>
<td>2017-10-28</td>
<td>#6</td>
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<tr>
<td>7</td>
<td>&quot;Heartache on the Dance Floor&quot;</td>
<td>Jim Paris</td>
<td>2017-10-28</td>
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<td>8</td>
<td>&quot;All the Pretty Girls&quot;</td>
<td>Kenny Chesney</td>
<td>2017-10-28</td>
<td>#8</td>
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<tr>
<td>9</td>
<td>&quot;Hey Heaven&quot;</td>
<td>Kane Brown feat. Lauren Alaina</td>
<td>2017-10-28</td>
<td>#9</td>
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### TOP COUNTRY ARTISTS

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<th>No.</th>
<th>Name</th>
<th>Certification</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Kane Brown</td>
<td>Gold</td>
<td>RCA Records</td>
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<tr>
<td>2</td>
<td>Thomas Rhett</td>
<td>Gold</td>
<td>Warner Bros. Nashville</td>
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<td>3</td>
<td>Shania Twain</td>
<td>Gold</td>
<td>RCA Records</td>
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<td>5</td>
<td>Chris Stapleton</td>
<td>Gold</td>
<td>EMI Nashville</td>
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### COUNTRY AIRPLAY

<table>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;That Don't Impress Me Much&quot;</td>
<td>Shania Twain</td>
<td>2017-10-28</td>
<td>#1</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Traveller&quot;</td>
<td>Thomas Rhett</td>
<td>2017-10-28</td>
<td>#2</td>
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<tr>
<td>3</td>
<td>&quot; Dig Your Roots&quot;</td>
<td>Florida Georgia Line</td>
<td>2017-10-28</td>
<td>#3</td>
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<td>4</td>
<td>&quot;California Sun&quot;</td>
<td>Dustin Lynch</td>
<td>2017-10-28</td>
<td>#4</td>
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<tr>
<td>5</td>
<td>&quot;Montevallo&quot;</td>
<td>Sam Hunt</td>
<td>2017-10-28</td>
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### COUNTRY DIGITAL SONGS

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<tr>
<td>1</td>
<td>&quot;The Middle&quot;</td>
<td>Tim McGraw &amp; Faith Hill</td>
<td>2017-10-28</td>
<td>#1</td>
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<tr>
<td>2</td>
<td>&quot;Broken Halos&quot;</td>
<td>Chris Stapleton</td>
<td>2017-10-28</td>
<td>#2</td>
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<tr>
<td>3</td>
<td>&quot;I'm Already There&quot;</td>
<td>Kane Brown feat. Lauren Alaina</td>
<td>2017-10-28</td>
<td>#3</td>
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</tbody>
</table>

### COUNTRY DIGITAL SONGS CHARTS

- **HOT COUNTRY SONGS**: Kane Brown is leading the chart this week with his song "What Is That Thing" at #1, followed by "Body Like a Back Road" by Kane Brown and "Unforgettable" by Thomas Rhett.
- **TOP COUNTRY ARTISTS**: Kane Brown is the top artist with gold certification, followed by Thomas Rhett and Shania Twain.
- **COUNTRY AIRPLAY**: Tim McGraw & Faith Hill's "The Middle" is at the top, with "Broken Halos" by Chris Stapleton at #2 and "I'm Already There" by Kane Brown feat. Lauren Alaina at #3.

---

Kane Brown’s High Five

An artist’s high five is a series of five songs simultaneously debuting on all five main Billboard country charts for the first time. This week, Kane Brown's "What is That Thing," "Body Like a Back Road," "Unforgettable," "Small Town Boy," and "Greatest Love Story" all debuted on the charts. Brown, who built his following by posting songs on social media, says, "What is That Thing" was not originally intended to be a duet, but once it was, it became a hit. He credits the song with keeping his fans engaged on social media, which helped him gain traction on the charts.

The song's release was supported by the launch of his second studio album, "Surrender," and his debut tour, "What's That Thing Tour." Brown's rise to the top of the charts is a testament to his ability to connect with fans through social media and his relentless work ethic.
CONGRATULATIONS HARRY STYLES

SEPT 19 San Francisco, CA • SEPT 20 Los Angeles, CA • SEPT 22 Nashville, TN • SEPT 26 Chicago, IL • SEPT 27 New York, NY • SEPT 29 Boston, MA • OCT 1 Washington, DC • OCT 3 Toronto, ON • OCT 5 Philadelphia, PA • OCT 8 Atlanta, GA • OCT 11 Dallas, TX • OCT 13 Austin, TX • OCT 14 Phoenix, AZ

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Thomas Dolby
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The Speed of Sound: Breaking the Barriers Between Music and Technology

Robert A. Caro
Performing his reminiscence
On Power

Zachary Quinto
Performing
The Dispatcher by John Scalzi

Various Artists
Performing
The X-Files: Cold Cases written by Joe Harris, Chris Carter, and Dirk Maggs

Gabourey Sidibe
Performing her memoir
This is Just My Face: Try Not to Stare
FOR YOUR CONSIDERATION

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- Huffington Post

TANYA TAGAQ - RETRIBUTION
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- The New York Times

SAM OUTLAW - TENDERHEART
"Sam Outlaw is sitting on one of the genre’s best albums of the year."
- Vulture

WHITNEY ROSE - SOUTH TEXAS SUITE
"21st-century update of classic country's most cherished ideals."
- Rolling Stone
Forty years after losing him, Benny’s newest CD pays a heartfelt tribute to his big brother and best friend, Freddie King...

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Mastered by GRAMMY®-nominated Vlado Meller, "one of the undisputed masters of mastering"

“Still active at the age of 78, he embodies a living legacy that spans generations, genres and eras.” – Living Blues Magazine

“On this project, Benny once again proves he can hold his own with the best of them in the music business.” – Blues Blast Magazine

“The singer/songwriter and virtuoso bassist is accompanied by some of New Orleans’ finest players, bringing a taste of the Big Easy to his brother’s classics.” – Chicago Blues Guide

“My Brother’s Blues showcases the talents of the brother too often overlooked but no less talented.” – Reflections in Blue
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### HOT LATIN SONGS™

<table>
<thead>
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<th>Artist</th>
<th>Week No.</th>
<th>Rel. Mkt.</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Mi Gente</td>
<td>J Balvin &amp; Willy William</td>
<td>1</td>
<td>15</td>
</tr>
<tr>
<td>2</td>
<td>DESPACITO</td>
<td>Luis Fonsi &amp; Daddy Yankee feat. Justin Bieber</td>
<td>1</td>
<td>30</td>
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<tr>
<td>3</td>
<td>ALMOS LIKE PRAYING</td>
<td>Lin-Manuel Miranda feat. Artists For Puerto Rico</td>
<td>3</td>
<td>1</td>
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<tr>
<td>4</td>
<td>ESCAPATE CONMIGO</td>
<td>Wisin featuring Grona</td>
<td>2</td>
<td>29</td>
</tr>
<tr>
<td>5</td>
<td>FELICES LOS 4</td>
<td>Maluma</td>
<td>2</td>
<td>26</td>
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<tr>
<td>6</td>
<td>CALLA A ME</td>
<td>Maluma</td>
<td>2</td>
<td>25</td>
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<tr>
<td>7</td>
<td>MAYORES</td>
<td>Beccy G featuring Bad Bunny</td>
<td>2</td>
<td>13</td>
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<tr>
<td>8</td>
<td>BAILAME</td>
<td>Nicky Jam featuring Wisin y Yandel</td>
<td>7</td>
<td>8</td>
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<tr>
<td>9</td>
<td>CORRIDA DE LLANITO</td>
<td>Calibre 50 featuring Daddy Yankee</td>
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<tr>
<td>10</td>
<td>BONITA</td>
<td>Joelw &amp; Randy J &amp; Balvin</td>
<td>9</td>
<td>18</td>
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<tr>
<td>11</td>
<td>TI FOTO</td>
<td>Ozuna featuring Yandel</td>
<td>8</td>
<td>24</td>
</tr>
<tr>
<td>12</td>
<td>KRIppy KUSh</td>
<td>Farruko, Bad Bunny &amp; Bryant</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>13</td>
<td>CRIMINAL</td>
<td>Natti Natasha x Ozuna</td>
<td>13</td>
<td>7</td>
</tr>
<tr>
<td>14</td>
<td>VUELVE</td>
<td>Daddy Yankee &amp; Bad Bunny</td>
<td>14</td>
<td>2</td>
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### TOP LATIN ALBUMS™

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Week No.</th>
<th>Rel. Mkt.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Calibre 50</td>
<td>Calibre 50 featuring Daddy Yankee</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>2</td>
<td>SHAKEIRA</td>
<td>El Dorado</td>
<td>20</td>
<td>17</td>
</tr>
<tr>
<td>3</td>
<td>ROMEO SANTOS</td>
<td>Golden</td>
<td>12</td>
<td>10</td>
</tr>
<tr>
<td>4</td>
<td>NICKY JAM</td>
<td>Fenix</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>5</td>
<td>J BALVIN</td>
<td>ENERGIA</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>6</td>
<td>EL CORAZON</td>
<td>TrapizzaXtreme</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td>ROCINO SANTOS</td>
<td>Formula Vol. 1</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>SELENA</td>
<td>Don't Say Goodbye</td>
<td>10</td>
<td>11</td>
</tr>
<tr>
<td>9</td>
<td>MALUMA</td>
<td>Pretty Boy Dirty Boy</td>
<td>95</td>
<td>12</td>
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</table>

### REGIONAL MEXICAN AIRPLAY™

<table>
<thead>
<tr>
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<th>Artist</th>
<th>Week No.</th>
<th>Rel. Mkt.</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>CORRIDA DE LLANITO</td>
<td>Calibre 50 featuring Daddy Yankee</td>
<td>9</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>TE PERDONO</td>
<td>Niño de la Pampa</td>
<td>14</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>TE ACUERDAS DE MI</td>
<td>Plan B</td>
<td>15</td>
<td>5</td>
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<tr>
<td>4</td>
<td>SOBREDOS</td>
<td>Romeo Santos featuring Grona</td>
<td>12</td>
<td>7</td>
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<tr>
<td>5</td>
<td>QUIEREME</td>
<td>Jacob Forever featuring Farruko</td>
<td>20</td>
<td>9</td>
</tr>
<tr>
<td>6</td>
<td>EL COLOR DE TUS GUS</td>
<td>Banda Sinister feat. Sergio Lizarraga</td>
<td>13</td>
<td>2</td>
</tr>
<tr>
<td>7</td>
<td>AYER Y NOV</td>
<td>Banda El Recodo de Cruz Lizarraga</td>
<td>13</td>
<td>6</td>
</tr>
<tr>
<td>8</td>
<td>ENTRADA</td>
<td>Banda Carnaval</td>
<td>13</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>TE PERDONO</td>
<td>Niño de la Pampa</td>
<td>14</td>
<td>3</td>
</tr>
<tr>
<td>10</td>
<td>NO QUIERE ENAMORARSE</td>
<td>Ozuna featuring Daddy Yankee</td>
<td>15</td>
<td>5</td>
</tr>
</tbody>
</table>

### Data for week of 10.28.2017
"CHUCK might be Berry’s best album." — ASSOCIATED PRESS

“A masterpiece...one of Berry’s best albums, possibly his strongest ever from start to finish.”
— NEWSDAY

“Finds Berry raging against the dying of the light, but in a vulnerable and tender way his earlier music had not prepared us for.”
— ROLLING STONE

“All that matters is Chuck Berry playing guitar like he’s ringing a bell, affirming the spirit of this music in ways that no performer, of any age, has done before.”
— NPR MUSIC

“Captures the timeless rock essence Berry unearthed by melding a punchy, blues-driven guitar, swinging percussion and transparent, ethereal lyricism.”
— USA TODAY

“Berry’s guitar-playing remains brilliant.” — CHICAGO TRIBUNE

“Berry has as much to say about life and death as Cash and Bowie and Cohen did on their final albums.”
— UNCUT
### HOT CHRISTIAN SONGS

<table>
<thead>
<tr>
<th>Week No.</th>
<th>Title</th>
<th>Artist</th>
<th>Radio Airplay</th>
<th>Sales Units</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FILL ME IN</td>
<td>Contemporary</td>
<td>134,149,000</td>
<td>73,000</td>
<td>July 22, 2017</td>
</tr>
<tr>
<td>2</td>
<td>LONELY</td>
<td>Contemporary</td>
<td>109,922,000</td>
<td>56,000</td>
<td>July 29, 2017</td>
</tr>
<tr>
<td>3</td>
<td>WARRIOR</td>
<td>Contemporary</td>
<td>104,788,000</td>
<td>51,000</td>
<td>Aug 5, 2017</td>
</tr>
</tbody>
</table>

### TOP CHRISTIAN ALBUMS

<table>
<thead>
<tr>
<th>Week No.</th>
<th>Title</th>
<th>Artist</th>
<th>Sales Units</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BEST OF ELSEWHERE: THE ESSENTIAL</td>
<td>Maverick City Music</td>
<td>160,000</td>
<td>July 22, 2017</td>
</tr>
<tr>
<td>2</td>
<td>REAP</td>
<td>Contemporary</td>
<td>120,000</td>
<td>July 29, 2017</td>
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<tr>
<td>3</td>
<td>THE TRUTH (EP)</td>
<td>Contemporary</td>
<td>100,000</td>
<td>Aug 5, 2017</td>
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</table>

### HOT GOSPEL SONGS

<table>
<thead>
<tr>
<th>Week No.</th>
<th>Title</th>
<th>Artist</th>
<th>Radio Airplay</th>
<th>Sales Units</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MY NAME IS JESUS</td>
<td>Contemporary</td>
<td>135,149,000</td>
<td>73,000</td>
<td>July 22, 2017</td>
</tr>
<tr>
<td>2</td>
<td>SOMETHING IN THE WATER</td>
<td>Contemporary</td>
<td>109,922,000</td>
<td>56,000</td>
<td>July 29, 2017</td>
</tr>
<tr>
<td>3</td>
<td>I'M IN YOUR HANDS</td>
<td>Contemporary</td>
<td>104,788,000</td>
<td>51,000</td>
<td>Aug 5, 2017</td>
</tr>
</tbody>
</table>

### TOP GOSPEL ALBUMS

<table>
<thead>
<tr>
<th>Week No.</th>
<th>Title</th>
<th>Artist</th>
<th>Sales Units</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BLESSED</td>
<td>Contemporary</td>
<td>160,000</td>
<td>July 22, 2017</td>
</tr>
<tr>
<td>2</td>
<td>CRT</td>
<td>Contemporary</td>
<td>120,000</td>
<td>July 29, 2017</td>
</tr>
<tr>
<td>3</td>
<td>OFTEN</td>
<td>Contemporary</td>
<td>100,000</td>
<td>Aug 5, 2017</td>
</tr>
</tbody>
</table>
SHIVOHAM – THE QUEST
A WORLD MUSIC OFFERING BY GRAMMY®-NOMINATED
CHANDRIKA TANDON

Dedicated to seekers of the light everywhere and the teachers that guide their path...

A GLOBALLY INSPIRED MUSICAL JOURNEY TO
Love Light Laughter

WWW.CHANDRIKATANDON.COM

World Music Album • Engineered Album, Non-Classical • Recording Package
No one loves new artists more than us.
No one.

SiriusXM® is where new artists break first, more than anywhere else.

When we hear a new sound, our immediate reaction is to let the whole country hear it. So that’s exactly what we do. We play new artists first and show them the love they deserve. At SiriusXM, new music never gets old.

---

**Marshmello**
“Alone”
First played on
bpm
5.19.16

**Highly Suspect**
“My Name Is Human”
First played on
OCTANE
9.6.16

**Lil Uzi Vert**
“XO Tour Llif3”
First played on
SHADE 45 | HIPHOP NATION
3.17.17

**Carly Pearce**
“Every Little Thing”
First played on
the highway
11.8.16

---

We love new music. We love music from the past, too. So don’t forget to check out our countdown shows from the ’80s, ’90s and more, powered by billboard.

To learn more, visit siriusxm.com/billboardcountdowns.
FOR YOUR GRAMMY® CONSIDERATION
Debuted #1 on New Age Radio Charts Worldwide

Color Me Home

“Voice of Angels”
Rex Davis Sirius XM Radio

“Nightingale of New Age Music”
RJ Lamar ZMR

Dairlene Koldenhoven

Creatively engaging, melodic New Age vocal music with an easy pulse and a humanitarian purpose for peace and planet

- New Age Album
- Recording Packaging
- Arrangement, Instruments and Vocals

Award-Winning Original Music by Darlene with Guest Solists
Tom Scott, Brent Fischer, Ricky Kej, Wouter Kallenman, Charlie Bisharat, David Arkenstone, Rocky Dawuni...

24 pg Companion Coloring Book with Lyrics and Album Notes Included in Digipak.

Listen/Info: DarleneKoldenhoven.com/fyc

2016 GRAMMY® NOMINATED BLUES/SOUL SINGER
JANIVA MAGNESS

RETURNS WITH
Blue Again

SONGS OF ETTA JAMES,
BO DIDDLEY,
FREDDIE KING,
NINA SIMONE...

FYC FOR BEST TRADITIONAL BLUES ALBUM
#13 BILLBOARD BLUES ALBUMS CHART DEBUT
#2 LIVING BLUES RADIO DEBUT
TOP 20 BLUES RADIO 4 MONTHS (RMR)
#1 BLUES CHARTING SINGLE "I CAN TELL" (RMR)

FYC FOR BEST AMERICAN ROOTS PERFORMANCE

24pg Companion Coloring Book with Lyrics and Album Notes Included in Digipak.

FOR YOUR GRAMMY® Consideration:

“NO FEAR” for SONG OF THE YEAR!!

Multi-Award Winning Songwriting Shane

Global Peace Song Awards Finalist:
"Best World Beat Song"
Akademia Awards®
"Best Pop/Rock Song"
Global Peace Leader

FOR YOUR GRAMMY® Consideration:

"NO FEAR": Song Of The Year
https://youtu.be/mITg9U010d4

"ARTS FOR PEACE": Song Of The Year/
Best Pop Solo Performance
https://youtu.be/oE-eNDeMks

"CHRIST REDEEMER KING":
Contemporary Christian Music
Performance / Song
https://youtu.be/kWTUKAN4Lq

THANK YOU FOR YOU SUPPORT! Love Always, ♥Songwriting Shane♥
FOR YOUR CONSIDERATION FOR THE 60TH ANNUAL GRAMMY AWARDS®
IN THE CATEGORY OF

Best World Music Album

all about love
BAN BROTHERS

音乐来自心灵

“这些现实中的兄弟Gautam Banerjee and Swagata “Ban” Banerjee really created something very special here... All About Love is a clever and well-produced album, about the only subject in the world that really means anything, love. They have brilliantly produced a release which I feel may well catch the hearts and minds of western ears.”

— STEVE SHEPPARD, CO-OWNER OF ONE WORLD MUSIC RADIO

BAN BROTHERS - All About Love: Music From The Heart

NO. 1 One World Music Radio’s (OWMR) Top 100 charts, May-June 2017 (#2, July-Sept.) with record-breaking chart points in May 2017

WINNER 3 Silver Medals in Global Music Awards, 2017
[Global Fusion, Production/Producer, Music Video “Chupi Chupi”]

WINNER OWMR Best World/Global Fusion Album of 2016

WINNER Akademia Music Award – Best World Beat Album, July 2017

banbrothers.com

AVAILABLE ON CDBABY.COM AND MAJOR ONLINE RETAIL AND STREAMING OUTLETS
### DANCE CLUB SONGS™

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WHAT ABOUT US</td>
<td>Dua Lipa</td>
<td>6</td>
</tr>
<tr>
<td>2</td>
<td>NEW RULES</td>
<td>Camilleri &amp; Elton John</td>
<td>7</td>
</tr>
<tr>
<td>3</td>
<td>COLA</td>
<td>CamelPhat &amp; Elderbrook</td>
<td>6</td>
</tr>
<tr>
<td>4</td>
<td>LOVE SO SOFT</td>
<td>Kelly Clarkson</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>LOVER MY LOVE</td>
<td>Timmy Tae</td>
<td>8</td>
</tr>
<tr>
<td>6</td>
<td>CALIFORNIA SUN</td>
<td>Feres &amp; Lisa Williams</td>
<td>7</td>
</tr>
<tr>
<td>7</td>
<td>FIRST TIME</td>
<td>Kygo &amp; Ellie Goulding</td>
<td>5</td>
</tr>
<tr>
<td>8</td>
<td>SLOW HANDS</td>
<td>Marshmello Feat. Khalid</td>
<td>4</td>
</tr>
<tr>
<td>9</td>
<td>DESPERADO</td>
<td>Rihanna</td>
<td>12</td>
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<tr>
<td>10</td>
<td>WALKING ON THE SUN 2017</td>
<td>Small Month</td>
<td>9</td>
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<tr>
<td>11</td>
<td>TESTIFY</td>
<td>H.E.R. feat. Crystal Waters</td>
<td>10</td>
</tr>
<tr>
<td>12</td>
<td>ALL TO BARE</td>
<td>Britney Spears</td>
<td>5</td>
</tr>
<tr>
<td>13</td>
<td>M GENTLE</td>
<td>Robin S Williams feat. Dave</td>
<td>6</td>
</tr>
<tr>
<td>14</td>
<td>ERAHAE</td>
<td>Angelica Jolie</td>
<td>6</td>
</tr>
<tr>
<td>15</td>
<td>TIRED</td>
<td>Alan Walker Feat. Gavin James</td>
<td>10</td>
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<tr>
<td>16</td>
<td>VERSACE ON THE FLOOR</td>
<td>Bruno Mars</td>
<td>3</td>
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<td>17</td>
<td>BELIEVE</td>
<td>Emily Perry</td>
<td>4</td>
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<td>18</td>
<td>REVERED TO THE MOON</td>
<td>Niall Horan</td>
<td>10</td>
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<tr>
<td>19</td>
<td>DANGEROUS LOVE</td>
<td>Katherine Vileggs</td>
<td>4</td>
</tr>
<tr>
<td>20</td>
<td>UN ON</td>
<td>Jaki Nelson</td>
<td>6</td>
</tr>
<tr>
<td>21</td>
<td>DISCO TITS</td>
<td>Tove Lo</td>
<td>2</td>
</tr>
<tr>
<td>22</td>
<td>UNITE</td>
<td>Khalid &amp; Miami</td>
<td>5</td>
</tr>
<tr>
<td>23</td>
<td>MORE THAN YOU KNOW</td>
<td>Anwil &amp; Ingrosse</td>
<td>14</td>
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<tr>
<td>24</td>
<td>STRONGER</td>
<td>Cattia Moretto</td>
<td>4</td>
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<tr>
<td>25</td>
<td>SUMMER FOREVER</td>
<td>Kwanzha Jones</td>
<td>4</td>
</tr>
<tr>
<td>26</td>
<td>WOMAN KNEELA</td>
<td>The Dap-Kings Horns</td>
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<tr>
<td>27</td>
<td>WIND IN THE WIND</td>
<td>Imani &amp; Maina Dlamini</td>
<td>6</td>
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<tr>
<td>28</td>
<td>LONG TIME</td>
<td>Blondie</td>
<td>12</td>
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<tr>
<td>29</td>
<td>ROAD YELLOW (MONEY MOVES)</td>
<td>Carl B</td>
<td>3</td>
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<tr>
<td>30</td>
<td>PARTY ALL NIGHT</td>
<td>Saltimban</td>
<td>3</td>
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<tr>
<td>31</td>
<td>I CARE FOR YOU</td>
<td>Jeff Morgan feat. Selli Zieke</td>
<td>8</td>
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<tr>
<td>32</td>
<td>BAD AT LOVE</td>
<td>Haley</td>
<td>6</td>
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<td>33</td>
<td>POINT OF NO RETURN</td>
<td>Darie</td>
<td>8</td>
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<tr>
<td>34</td>
<td>I GOT YOU</td>
<td>G parity feat. J Allen</td>
<td>2</td>
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<tr>
<td>35</td>
<td>CREATORS OF TRENDY</td>
<td>Harvard &amp; Avon Tone</td>
<td>12</td>
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<tr>
<td>36</td>
<td>CONTROL</td>
<td>Reiss Harrison</td>
<td>4</td>
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<tr>
<td>37</td>
<td>RSS</td>
<td>Tali &amp; Mandvili</td>
<td>6</td>
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<tr>
<td>38</td>
<td>ROSE BEHIND MY HEART</td>
<td>Malnika</td>
<td>12</td>
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<tr>
<td>39</td>
<td>MIGHTY WANDER</td>
<td>Diletta Livel, Aliona &amp; Bray</td>
<td>14</td>
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<td>40</td>
<td>MY BEST FRIENDS BROTHER...</td>
<td>KJ Skaggs, Biker Bitz</td>
<td>3</td>
</tr>
<tr>
<td>41</td>
<td>FRIENDS</td>
<td>Justin Bieber &amp; BloodPop</td>
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<tr>
<td>42</td>
<td>LOVE IN RAINS</td>
<td>Griffyn Farris, Sam Har</td>
<td>15</td>
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<tr>
<td>43</td>
<td>VICTORIOUS KENNEDY (Y)</td>
<td>Aaliyah Stegall, Styles Tate</td>
<td>14</td>
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<tr>
<td>44</td>
<td>DON'T YOU HIDE (I.D.J.)</td>
<td>Charlie Puth</td>
<td>11</td>
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<tr>
<td>45</td>
<td>ATTENTION</td>
<td>Charlie Puth</td>
<td>11</td>
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</tbody>
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**Digital songs charts**

- What About Us - Dua Lipa
- New Rules - Camilleri & Elderbrook
- Cola - CamelPhat & Elderbrook
- Love So Soft - Kelly Clarkson
- Lover My Love - Timmy Tae
- California Sun - Feres & Lisa Williams
- First Time - Kygo & Ellie Goulding
- Slow Hands - Marshmello Feat. Khalid
- Desperado - Rihanna
- Walking On The Sun 2017 - Small Month
- Testify - H.E.R. feat. Crystal Waters
- All To Bare - Britney Spears
- M Gentle - Robin S Williams feat. Dave
- Erahae - Angelica Jolie
- Tired - Alan Walker Feat. Gavin James
- Versace On The Floor - Bruno Mars
- Believe - Emily Perry
- Revered To The Moon - Niall Horan
- Dangerous Love - Katherine Vileggs
- Un On - Jaki Nelson
- Disco Tits - Tove Lo
- Unite - Khalid & Miami
- More Than You Know - Anwil & Ingrosse
- Stronger - Cattia Moretto
- Summer Forever - Kwanzha Jones
- Woman Kneela - The Dap-Kings Horns
- Wind In The Wind - Imani & Maina Dlamini
- Long Time - Blondie
- Road Yellow (Money Moves) - Carl B
- Party All Night - Saltimban
- I Care For You - Jeff Morgan feat. Selli Zieke
- Bad At Love - Haley
- Point Of No Return - Darie
- I Got You - G parity feat. J Allen
- Creators Of Trendy - Harvard & Avon Tone
- Control - Reiss Harrison
- RSS - Tali & Mandvili
- Rose Behind My Heart - Malnika
- Mighty Wander - Diletta Livel, Aliona & Bray
- My Best Friends Brother... - KJ Skaggs, Biker Bitz
- Friends - Justin Bieber & BloodPop
- Love In Rain - Griffyn Farris, Sam Har
- Victorious Kenned... - Aaliyah Stegall, Styles Tate
- Don't You Hide (I.D.J.) - Charlie Puth
- Attention - Charlie Puth
- Don't You Hide (I.D.J.) - Inez Iles Feat. A.C. & Get A Stylist

---

### CONCERT GROSSES

<table>
<thead>
<tr>
<th>Rank</th>
<th>Gross</th>
<th>Artist</th>
<th>Venue</th>
<th>Attendance</th>
<th>Promoter</th>
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</thead>
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<tr>
<td>1</td>
<td>$8,655,204</td>
<td>COLDFPLAY, ALUMINAGEORE, IZZY BUZI</td>
<td>MIAMI, FL, DOWNTOWN, BAY VIEW, MIAMI</td>
<td>5,392</td>
<td>Live Nation</td>
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<tr>
<td>2</td>
<td>$7,864,460</td>
<td>COLDFPLAY, ALUMINAGEORE, IZZY BUZI</td>
<td>ATLANTA, GA, COLUMBUS, OH, COLLEGE STATION</td>
<td>5,065</td>
<td>Live Nation</td>
</tr>
<tr>
<td>3</td>
<td>$6,464,806</td>
<td>COLDFPLAY, ALUMINAGEORE, IZZY BUZI</td>
<td>SEATTLE, WA, THE GARDEN</td>
<td>4,581</td>
<td>Live Nation</td>
</tr>
<tr>
<td>4</td>
<td>$6,471,906</td>
<td>BRUNO MARS, CAMILA CABELO</td>
<td>NEW ORLEANS, LA, CAJUNDOME</td>
<td>4,579</td>
<td>Live Nation</td>
</tr>
<tr>
<td>5</td>
<td>$6,235,806</td>
<td>COLDFPLAY, ALUMINAGEORE, IZZY BUZI</td>
<td>MINNEAPOLIS, MN, THE VELVET THEATER</td>
<td>4,426</td>
<td>Live Nation</td>
</tr>
<tr>
<td>6</td>
<td>$6,058,606</td>
<td>COLDFPLAY, TOVE LO, ALINA BARAZ</td>
<td>LOS ANGELES, CA, THE GARDEN</td>
<td>4,355</td>
<td>Live Nation</td>
</tr>
<tr>
<td>7</td>
<td>$5,926,406</td>
<td>COLDFPLAY, ALUMINAGEORE, IZZY BUZI</td>
<td>PHILADELPHIA, PA, explorers square</td>
<td>4,244</td>
<td>Live Nation</td>
</tr>
</tbody>
</table>

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### Mars’ 24K Tour Shines

Bruno Mars' 24K Magic Tour, his third studio album released in November 2017, experienced strong revenue at the 1 Mobile Arena in Las Vegas, adding to the tour's record-breaking North American run of 24K Magic shows and nearly $100 million in box office revenue since launch. The album's title track, "24K Magic," was released in July 2017 and quickly climbed to #1 on the Hot 100 chart. Mars' performance at the 2017 Billboard Music Awards in Las Vegas on May 21, 2017, was a highlight of the show, with over 9.4 million viewers tuning in to watch live. The performance was broadcast on CBS, and the album's success contributed to Mars' overall commercial success in the U.S. and globally. Mars' tour has been a critical and commercial success, with sold-out shows across North America and Europe, and has been praised for its high-energy performances and impressive production values. The album's success has also translated into strong sales and streaming performances, with over 10 million albums sold worldwide and more than 2 billion streams on Spotify alone. Mars' 24K Magic Tour has been a major milestone in his career, and its financial success, combined with strong critical reception, has solidified him as one of the most popular and influential artists in the music industry today.
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Amiena
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Mastered by GRAMMY Nominee CHRIS ATHENS

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BROKEN - POP SOLO PERFORMANCE
MY GOD - BEST CONTEMPORARY CHRISTIAN PERFORMANCE/SONG

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45 Years Ago
CHUCK BERRY TOOK HIS ‘DING-A-LING’ TO NO. 1

The late rock 'n' roll legend's only Billboard Hot 100 chart-topper was a bawdy novelty song that, unlike his other hits, he didn't write.

CHUCK BERRY WROTE HIS MOST recognizable hits, but it was a cover — one full of double-entendres about masturbation, no less — that shot the rock 'n' roll legend to his first and only No. 1 on the Billboard Hot 100 in 1972.

Originally written and recorded by Dave Bartholomew in 1952, “My Ding-a-Ling” first surfaced in the Berry canon in 1968 as “My Tambourine” with key lyric changes. (“I want to play with my ding-a-ling” became “I'd like to shake my tambourine,” for instance.)

When he played the song in concert, however, Berry slipped in his own racy lyrics, and one of those performances was included on his 1972 hybrid album of studio and live tracks, The London Chuck Berry Sessions.

Berry had been landing self-penned hits on Billboard’s charts since the mid-1950s, including “Johnny B. Goode,” “Rock and Roll Music” and “Roll Over Beethoven,” although each of those songs was released — and rose to popularity — before the launch of the Hot 100 in August 1958. An edited version of “My Ding-a-Ling” from the London album became an unlikely hit single for the rock pioneer, reaching No. 1 on the Hot 100 dated Oct. 21, 1972, and spending two weeks at the top. (Berry’s last top 40 hit, “You Can Never Tell,” had charted in 1964.)

The popularity of “My Ding-a-Ling” came in spite of some radio stations’ refusal to play it due to its risqué lyrics.

Berry didn’t seem to mind that a novelty song became his biggest Hot 100 hit.

“Give people what they want,” he said when asked about the tune in a 2010 interview with Rolling Stone.

The rocker would appear on the Hot 100 just one more time, peaking at No. 27 with “Reelin’ & Rockin’” in 1972. His 1979 album, Rock It, was his last for nearly 40 years until, on Oct. 18, 2016, his 90th birthday, he announced that a new album was forthcoming, Chuck arrived on June 9, a few months after Berry had died of cardiac arrest on March 18 at his home in Wentzville, Mo.

— KEVIN RUTHERFORD
ONE ON ONE TOUR

THANK YOU

PAUL McCARTNEY

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“ONE OF THE MOST SEDUCTIVE SINGERS WORKING IN THE POP MAINSTREAM”
THE NEW YORK TIMES

THE WEEKND

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VARIETY

“...IT’S GENUINELY IRRESISTIBLE”
COMPLEX

“This 18 track BEHEMOTH doesn’t disappoint...”
GQ

“‘STARBOY’ IS THE WEEKND’S MUSICAL METAMORPHOSIS...”
NOISEY

“The Weeknd was a MAESTRO... performing hit after hit”
RAP-UP
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"THE SONG IS A TESTAMENT TO THE STRENGTH FORGED THROUGH TRIAL BY FIRE"
RANDY LEWIS (LA TIMES)

"A SLEEK AND DARK PIECE OF ELECTRO-POP THAT SWELLS AND SEETHES"
NPR

"A CHART-TOPPING, RECORD-BREAKING HIT"
E! NEWS

"TAYLOR SWIFT’S EXPLOSIVE NEW SINGLE ‘LOOK WHAT YOU MADE ME DO’ IS A FIERY COMEBACK"
UPROXX

"SHE’S NOT TRYING TO SOUND PRETTY, OR TO PROVIDE THE BIG GROUP SING-ALONG RELEASE OF A BIG CHORUS HOOK; SHE’S COUNTERPUNCHING."
JON PARELES (NY TIMES)

"LOOK WHAT YOU MADE ME DO IS AN ATTITUDE, A POSE, AN ENERGY – IT SOUNDS LIKE THE INTRODUCTION TO SOMETHING MORE ACIDIC YET TO COME."
JON CARAMANICA (NY TIMES)